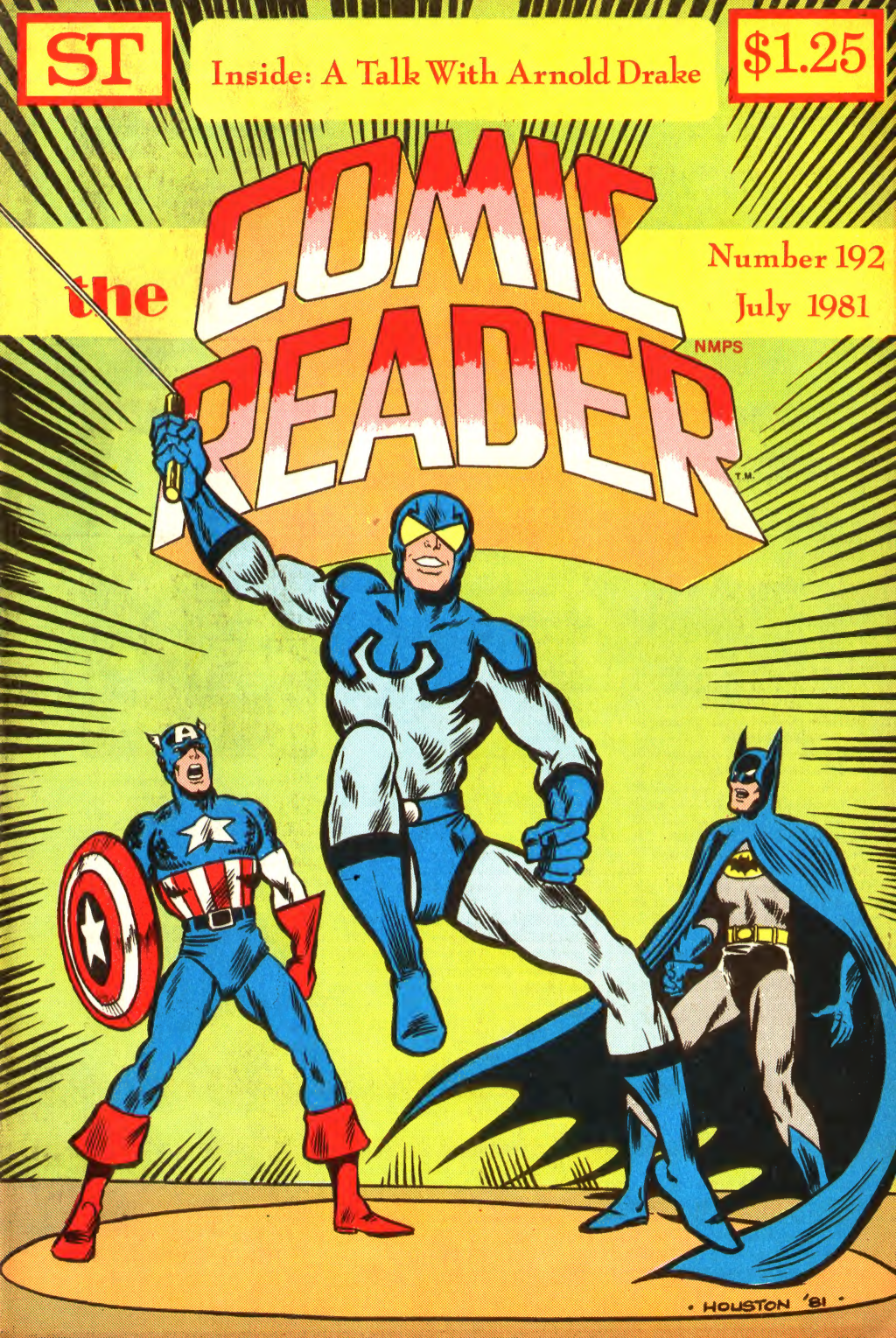
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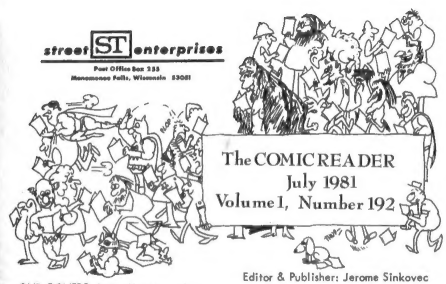

The COMIC READER
July 1981
Volume I, Number 192

OUR COVERS: Larry Houston celebrates his new shot at Charlton Comics by spotlighting his favorite Charlton character, the Blue Beetle; and on our back cover -- a surprise for our resident fanzine reviewer, Gary Rickerl Blue Beetle © 1981 Charlton Publishing Co. Batman © 1981 DC Comics Inc. Captain America and Galactus © 1981 Marvel Comics Group.

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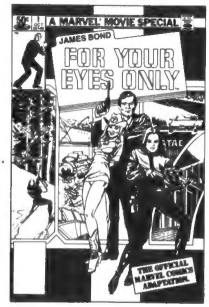
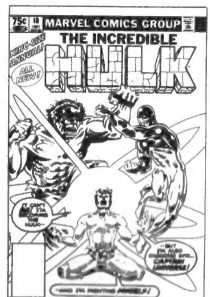
Marvel News

Despite early reports, MICRONAUTS will not be cancelled. Instead, in what seems to be a new trend, Marvel will be taking it off the stands with #38 and afterwards it shall be only distributed through comic shops, since it does very well there and not nearly as well with the general public. Three more titles will also follow this route: MOON KNIGHT, which makes the changeover with #14, KA-ZAR THE SAVAGE with does so as of #10, and a brand-new title, yet to be revealed. Each of these direct-sales titles shall contain only comics and new editorial material, with no ads.

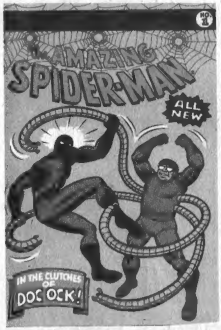


There are some cancellations, however. They all involve reprint titles, but one is sad since it involves a title which is one of the original Marvel titles. SGT. FURY, which has run since 1963, but has been all-reprint since the early seventies, will finally come to a halt with #167. Marvel has de-

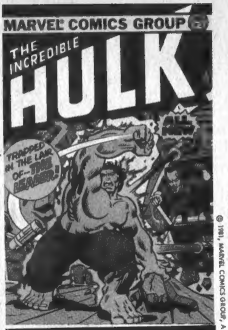


cided to be poetic about it; #167 reprints SGT. FURY #1. Also ceasing will be MARVEL SUPER-HEROES (Hulk reprints) with #106, and MARVEL SUPER ACTION (Avengers reprints) with #37.

There will be a one-shot SILVER SURFER comic, written by Stan Lee and plotted and drawn by John Byrne. The book will be 48 pages, and will probably go the direct sales route.



Marvel is doing an adaptation of the first episode of the new SPIDER-MAN syndicated cartoon series, reversing the process which generated the MARVEL SUPER-HEROES TV series and the first series of SPIDER-MAN cartoons in the '60s. Scheduled to appear in August, the book will be edited by Tom DeFalco, drawn by Don Spiegle, and scripted by someone not yet known. It will feature four or five pages of text drawings explaining the genesis of the cartoon as well as the differences between the comic book and the cartoon. It's written by some obscure person named Stan Lee.



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Denny O'Neil has left AMAZING SPIDER-MAN as writer, after writing the AMAZING SPIDER-MAN ANNUAL. He will be replaced on the book by Roger Stern, John Romita Jr. and Jim Mooney, who had been doing PETER PARKER. That book will henceforth be by Bill Mantlo, Ed Hannigan and Jim Mooney. The new team on MARVEL TEAM-UP is J. Marc DeMatteis, Herb Trimpe and Mike Esposito.

Since we're speaking of Spidey, the abovementioned annual will be the cause of some controversy in that one of the back-up features is a chart of Marvel super-heroes in which Spider-Man is placed in perspective by strength -- according to his own opinions. In other wards, the thing shows who's stronger than whom, but it's tempered by the fact that Spider-Man could be wrong... something of a cop-out due to pressure caused by members of the bullpen who apparently claimed "My guy can beat your guy!"

That OBNOXIO THE CLOWN one-shot title is in production, though it's unscheduled. Alan Kupperberg is drawing and Larry Hama is editing. It will feature Obnoxio, the host of CRAZY MAGAZINE, vs. The X-Men.

The AVENGERS ANNUAL features Chris Claremont's resolution of the Ms. Marvel storyline. However, Jim Shooter is considering the creation of a new character with that name.

EPIC ILLUSTRATED #9 will feature the conslusion of the METAMORPHOSIS ODYSSEY series by Jim Starlin, with the last two chapters in that issue. So #10 will feature the beginning of the new WEIRDWORLD series, the first of which is "The Dragon Master of Karn" by Doug Moench and John Buscema.

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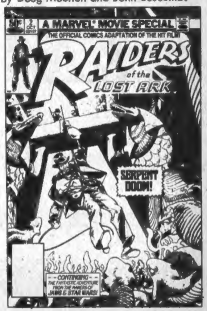

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And Jim Starlin is then taking the characters from the METAMORPHOSIS ODYSSEY and completing work on the first MARVEL GRAPHIC NOVEL, entitled DREADSTAR. Archie Goodwin is editor, and as it looks now, the book won't appear until the beginning of '82, though it was scheduled for this fall. The next in the series, ELRIC, will be edited by Jim Shooter and Mike Friedrich. (The strip began as a STAR*REACH project.)

Remember the educational series, dubbed "The Titan Series," that was announced awhile back? Well, the first one is being drawn by Steve Bissette. No word as to when it will appear.

And look at the depths to which an old-time Marvel character can sink! Henry Pym, the schizophrenic Avenger, sometime Ant-Man/Giant-Man/Goliath/Yellowjacket and full-time research scientist, has fallen on hard times in THE AVENGERS, and will be taking to crime to ease his money worries. Needless to say, this is the wrong thing for a person to do if he wants to stay a member of such a group as this, and Tony Stark and Dan Blake attempt to help him before The Avengers courtmartial him out of the group. Which side The Wasp will take is known only to Jim Shooter, who's writing the series.

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Hot on the heels of the candy comics issued by Leaf Confectionary for DC comes BUBBLE FUNNIES, a 25¢ series of six comics issued by Amurol Products Company of Naperville, Illinois 60566. Each issue comes with a stick of bubble gum (like the ones in baseball cards) and are 2 3/8" x 3 5/8", ten pages, with two panels per page. Unlike the DC series, these are numbered consecutively, and also unlike the Leaf comics, two of these titles are ARCHIE and SABRINA THE TEEN-AGE WITCH. I won't venture a guess as to the artists, but #1 is THE AMAZING SPIDER-MAN "In The Clutches of Doc Ock"; #2 is THE INCREDIBLE HULK in "Follow The Leader"; #3 is CAPTAIN AMERICA in "Satellite of the Red Skull"; #4 is SPIDER-WOMAN in "To Defy Dr. Doom"; #5 is ARCHIE, and #6 is SABRINA. Happy hunting for these.

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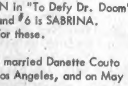
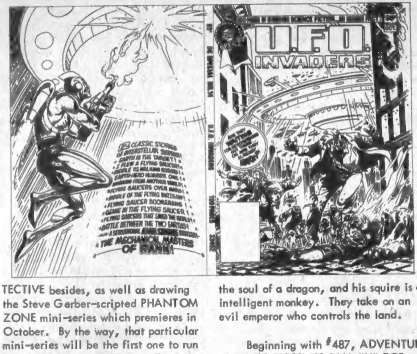
Roy Thomas married Danette Couto on May 3rd in Los Angeles, and on May 10th, his former editorial assistant Mark Gruenwald, married Belinda Glass in New York, one week later. Congratulations to all four of them and we hope they'll be happy together! (Separately, of course.)



After forty years of wearing pretty much the same design in apparel, Wonder Woman's costume design is being changed to create a merchandisable insignia similar to that of Batman and Superman, which can be utilized in the highly lucrative field of toy manufacturing. The new character designs are above and are by Jose Delbo and Dick Giordano. With #288 of her own title, however, WONDER WOMAN's creative team will become Roy Thomas and Gene Colan, and the change in costume and creative team has been deemed important enough that there will be a sixteen-page free insert in DC COMICS PRESENTS #41 showcasing both. Romeo Tanghal will be the book's regular inker. (An insert will also appear in WW #287 with the Teen Titans, by Wolfman, Heck and Tanghal.)

And speaking of Gene Colan, you knew that he was doing BATMAN #340, but following a gap of two issues done by Irv Novick, Gene will also become the permanent artist on the book. He may do periodical fill-in issues of DE-



TECTIVE besides, as well as drawing the Steve Gerber-scripted PHANTOM ZONE mini-series which premieres in October. By the way, that particular mini-series will be the first one to run four issues instead of three. The focus of the series will be on the friends and foes of Superman who've been zone occupants, as well as exploring heretofore unrevealed facts about it.

DC has officially announced that the funny animal comic will be superheroic in nature, and that Roy Thomas and Gerry Conway are the writers and that Dick Giordano is editing. However, the art team and the exact names of the characters have yet to be announced -- although Jim Steranko's PREVUE has named the book as SUPER SQUIRREL AND THE SUPER-ANIMAL SQUAD, also naming Scott Shaw as artist. In any case, whatever it's ultimately called, it will first appear in THE NEW TEEN TITANS #16, which according to our records, will appear in November, as a sixteen-page insert. (There seems to be some confusion as to the number and date of that appearance, but what's known for sure is that the book will debut the month following -- whichever month it is.)

Mike Grell has been named as new artist on TARZAN (see Jacob Moraine's COMIC STRIP CIRCUS in this issue), and thus has requested a six-month leave of absence from the art chores on WARLORD. He will continue as writer, but new artists Mark Texiera and Mike DeCarlo will continue the book in his style. This all begins in #52; #51 features a reprint of the first issue of WARLORD. #52 also marks the first issue of the book to be edited by Laurie S. Sutton. (Ross Andru is leaving the book to work on an unrevealed new title.) Following the short stint of CLAW as the back-up strip in the book will be a brand new creation from Paul Levitz and Tom Yeates called DRAGONSWORD. The title character is an apprentice knight who possesses an enchanted sword with the soul of a dragon, and his squire is an intelligent monkey. They take on an evil emperor who controls the land.

Beginning with #487, ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO will feature new writers for the book, as Marv Wolfman departs the strip. The new writers will be E. Nelson Bridwell (whose SUPER FRIENDS had been cancelled recently) and Bob Rozakis, with George Kashdan doing a couple of fill-in stories. Carmine Infantino and Dan Heck have been joined by Trevor Von Eeden on the art chores.

The fourth DC/Marvel crossover tabloid, which Marvel will do, has been changed from the previously announced LEGION OF SUPER-HEROES-X-MEN team-up to the probably more appropriate NEW TEEN TITANS-X-MEN team. No creative team has been mentioned, but it is scheduled to appear in 1982.

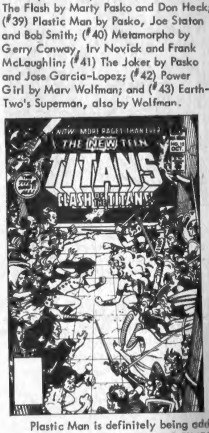
Speaking of the LEGION, the writing will be taken over by Paul Levitz as of #285. Before that, Paul will dialogue #281, which is drawn by Steve Ditko and Bruce Patterson from a Roy Thomas plot. #283 is a solo-Levitz story pencilled by Pat Broderick; #284 is Roy's last, a Wildfire-starring story drawn by Howard Bender.

And speaking of THE NEW TEEN TITANS, THE BEST OF DC will be featuring them as cover stars of #18. You may bring up the point that having been around only a year, they are too young to have reprinted adventures, and you're right -- the only NEW TT tale in the issue is a new one, by Marv Wolfman, Carmine Infantino and Romeo Tanghal, and it features old Titans Aqualad and Speedy. The reprints will include three Neal Adams-drawn issues (including "Joshua Fit The Battle of Jericho," which features the only appearance of Neal Adams' only DC super-hero creation, Joshua) all plotted by Len Wein and Marv Wolfman, as well as a Bob Haney/Gil Kane/Nick Cardy issue from the original TEEN TITANS run. THE NEW TEEN TITANS #13 begins the search for the killers of the original Doom Patrol. (I trust we're not the only ones delighted to see Robotman is back in his original body.)

ADAM STRANGE ends in GREEN LANTERN #146, to be replaced by a new series of TALES OF THE GREEN LANTERN CORPS. Paul Kupperberg will be the writer. This conclusion to the ADAM STRANGE series comes only one issue after Carmine Infantino, the artist most identified with the character, had returned to draw the strip. Adam Strange will be appearing with in THE BRAVE AND THE BOLD #185 with Batman in a story by Mike Barr, however.

Other BRAVE AND THE BOLD co-stars upcoming include: (#182) Earth-Two's Batman, Robin and Starman by Alan Brennert (obviously set in the past, since that Batman is dead); (#183) Hawkman by Dan Mishkin and Gary Cohn; (#184) The Riddler by Don Kraar. All of the above will be drawn by Jim Aparo.

And as long as we're speaking of team-up books, DC COMICS PRESENTS team-ups with Superman include: (#38) The Flash by Marty Pasko and Don Heck; (#39) Plastic Man by Pasko, Joe Staton and Bob Smith; (#40) Metamorpho by Gerry Conway, Irv Novick and Frank McLaughlin; (#41) The Joker by Pasko and Jose Garcia-Lopez; (#42) Power Girl by Marv Wolfman; and (#43) Earth-Two's Superman, also by Wolfman.



Plastic Man is definitely being added to the now-monthly WORLD'S FINEST roster, beginning with #273. It will continue to be Marty Pasko, Joe Staton and Bob Smith's task to live up to the Jack Cole legacy, as the strip alternates with the new Zatanna strip by Gerry Conway and Gene Colan, which begins in #274. (Unfortunately, Colan will

only be drawing the initial episode.)

Bruce Jones is the new writer of the I, VAMPIRE series in HOUSE OF MYSTERY, as of #299, replacing J. Marc DeMatteis, who is now firmly ensconced over at Marvel. Tom Sutton will continue on the art.

Paul Levitz has been writing the LOIS LANE strip in THE SUPERMAN FAMILY of late, and his first appears in #212 of that title.

Romeo Tanghal is inking JUSTICE LEAGUE OF AMERICA #196 as a fill-in for regular inker John Beatty. George Perez is the penciller.

Dan Mishkin and Gary Cohn are responsible for the new back-up strip in JONAH HEX, which is called TEJANO RANGER. A Mexican Indian Texas Ranger, his adventures will be drawn by Tom Yeates beginning in JONAH HEX #53.

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FLASH #305 is a Flash-One/Flash-Two team-up in which Barry Allen and Jay Garrick try to prevent the fate of Iris from happening to Jay's wife Joan.

Joe Staton will be the inker of several Curt Swan-pencilled SUPERMAN stories. SUPERMAN #365 leads into a story which revives the Superman Revenge Squad by having Superman and Supergirl battle. Cary Bates, Curt Swan and Frank Chiaramonte handle that issue.

The GREEN LANTERN issue of DC SPECIAL BLUE-RIBBON DIGEST (#16) will focus on the Neal Adams-drawn issues (#81, 82 and 84 of his own book, and FLASH #217-219) which are bringing so much on the comics market. All were written by Denny O'Neil, inkers are Dick Giordano and Berni Wrightson.

GHOSTS #107 will feature a special three-part story chronicling the history of a royal crown. Robert Kanigher wrote all three parts, with Howard Bender and Larry Mahlstedt, Rodin Rodriguez, and Adrian Gonzales doing the art on the three chapters.

The stories for the GHOSTS issue of DC SPECIAL BLUE-RIBBON DIGEST (#17) have been selected, and they have been gathered from three sources by editor Andy Helfer: WITCHING HOUR, HOUSE OF MYSTERY, and HOUSE OF SECRETS. For the most part, Andy went for art, as stories included are stories drawn by Neal Adams (two), Adams and Joe Orlando, Adams and Dick Giordano, Berni Wrightson and Michael Kaluta, Ralph Reese, Rich Buckler and Adams, Alan Weiss and Wrightson, Wally Wood, Kaluta, Arthur Suydam and Ruben Yandoc. Authors include Sergio Aragones and Adams, Adams, Howie Post, Jack Oleck, Len Wein, Marv Wolfman, Gerry Conway, John Albano, Michael Fleisher and David Michelinie.

Joe Kubert received the Reuben Award as best comic-book story artist for his work on SGT. ROCK on April 20th in New York. (Obviously, this award is given out for lifetime achievement rather than for a calendar year; Kubert hasn't drawn a ROCK adventure -- other than layouts or just inking -- since #300 in 1977.)

DC says that sales on the first issues of ARAK, SON OF THUNDER and ALL-STAR SQUADRON have reached 95,000 and 90,000, respectively.

TCR Message

What you're holding in your hands is just the beginning of what is probably the new-look TCR. You may have noticed the greater amount of actual text in last month's issue, which was largely due to combining two months' worth of news into one issue to gain on our deadlines. With this issue, that increase will be due to the input of more features, articles and regular columns by people whose opinions and style I respected enough to ask them to join our regular staff. Jim Korkis begins his new animation-news column, CEL BREAK in this issue; Sam Kujava will begin a column of comment on the current pro-comics output very soon. And we're proud to announce that beginning as soon as you readers provide enough raw material for it, the Don Rosa Information Center column, which ran for seven years in the ROCKET'S BLAST-COMICOLLECTOR and THE BUYER'S GUIDE, will begin in TCR.

Don Rosa is one of my favorite comic fan-writers, and his expertise in comics (as well as TV and movie) trivia is well-known and respected. We've decided, for reasons of space and time limitations, to restrict questions to comic books. The only other restriction is that you not ask what any particular comic is worth; the PRICE GUIDE is around to give you that information, and Don isn't a dealer anyhow. But if you need an artist identified, want to know when a character first appeared or how many times or where, if you need to know a fact about a title or an origin story or what something is all about in the world of comics, ask Don. All questions should be sent directly to him at: DON ROSA'S INFO CENTER, 1752 Chichester Avenue #1, Louisville, KY 40205. And welcome back Don, to the world of the living (fan writers)!

I should also mention that our regular columnists, Paulette Carroll, Jacob

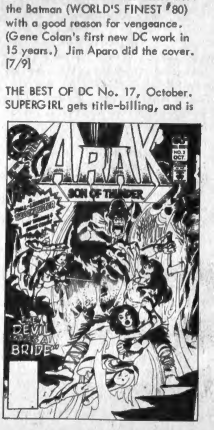
[Continued on page 41]

DC Coming C...s

ARAK, SON OF THUNDER No. 2, October. "The Devil Takes a Bride" is by Roy Thomas and Ernie Colon. The Indian-turned-Viking faces his first big-time supernatural foe by himself. Colon and Dick Giordano did the cover. [7/9]

BATMAN No. 340, October. "A Man Called Mole" is by Roy Thomas, Gerry Conway, Gene Colan and Adrian Gonzalez. Having spent (presumably) the last 25 years in stir, the Mole returns from his last battle with the Batman (WORLD'S FINEST #80) with a good reason for vengeance. (Gene Colan's first new DC work in 15 years.) Jim Aparo did the cover. [7/9]

THE BEST OF DC No. 17, October. SUPERGIRL gets title-billing, and is



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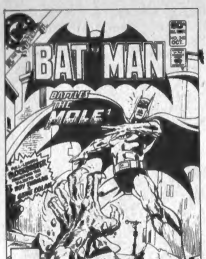
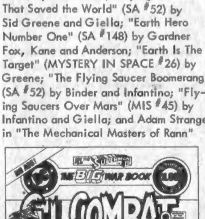


featured in these reprints: "The Great Supergirl Mirage" (ACTION #256) by Jim Mooney; "The World's Greatest Heroine" and "The Infinite Monster" (ACTION #285) by Jerry Siegel and Mooney; "Supergirl Goes to College" (ACTION #318) by Mooney; "Crypt of the Frozen Graves" (ADVENTURE #424) by Steve Skeates, Tony DeZuniga and Bob Oksner; "Trail of the Madman" (SUPERGIRL #1) by Cary Bates, Art Saaf and Vince Colletta; and "Princess of the Golden Sun" (SUPERMAN FAMILY #165) by Elliot Maggin, Saaf and Colletta. George Perez and Dick Giordano did the cover. [7/9]

DC COMICS PRESENTS No. 38, October. "Stop The World -- I Want to Go Home" is by Marty Pasko and Don Heck. Superman must discover why the Flash is intent on stopping the motion of everything on Earth. Plus, "Whatever Happened to the Crimson Avenger?" is by Len Wein, Alex Saviuk and Dennis Jensen. George Perez did the cover. [7/9]

DC SPECIAL BLUE-RIBBON DIGEST No. 14, October. U.F.O. INVADERS is the theme, and the reprints are plumbed from the files of Julius Schwartz-edited science-fiction comics: "The Battle Between Two Earths" (STRANGE ADVENTURES #141) by Carmine Infantino and Murphy Anderson; "I Flew a Flying Saucer" (SA #146) by Otto Binder, Infantino and Sy Barry; "Riddle of the Walking Robots" (SA #84) by Infantino and Joe Giella; "Genie In The Flying Saucer" (SA #106) by Gil Kane and Frank Giacoia;

"Warning From Another World" (SA #51) by Mort Drucker and Giella; "Secret of the Flying Buzz Saw" (SA #114) by Russ Heath; "Flying Saucers That Saved the World" (SA #52) by Sid Greene and Giella; "Earth Hero Number One" (SA #148) by Gardner Fox, Kane and Anderson; "Earth Is The Target" (MYSTERY IN SPACE #26) by Greene; "The Flying Saucer Boomerang" (SA #52) by Binder and Infantino; "Flying Saucers Over Mars" (MIS #45) by Infantino and Giella; and Adam Strange in "The Mechanical Masters of Rann"



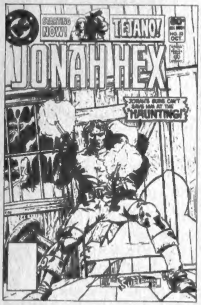
(MIS #65) by Gardner Fox, Carmine Infantino and Murphy Anderson. Joe Kubert did the cover. [7/9]

THE FLASH No. 302, October. "Lisa Starts With 'L' and That Stands For Lethal" is by Cary Bates, Carmine Infantino and Bob Smith. Flash wants to put Golden Glider in the hoosegow, but ends up wanting to take her home instead. Also, Firestorm stars in "Invitation to Revelation" by Gerry Conway, Denys Cowan and Rodin Rodriguez. Infantino and Dick Giordano did the cover. [7/9]

GHOSTS No. 105, October. Following intro pages by Howard Bender and Adrian Gonzalez are "Honeymoon In Hell" by Robert Kanigher and Fred Carrillo; "Plant You Now, Dig You Later" by Bob Haney and Naly Zamora; "Wishing Well" by Robin Snyder and Ric Estrada; and "My Soul Belongs To Daddy" by David Allikas and Dan Spiegle. Joe Kubert did the cover. [7/9]

G.I. COMBAT No. 234, October. The Haunted Tank stories are entitled "War of the Ghost Generals" by Robert

Kanigher, Sam Glanzman and Dick Ayers, and "Search For a Soldier" by Kanigher and Glanzman; the O.S.S. story is "Blind Mission" by Kanigher and E.R. Cruz; the Women at War feature is "A Killer Wind in Korea" by Kanigher and Sonny Trinidad; plus "P. F.C. Snafu" by George Kashdan and Vic Catan; and "The Voice of the Enemy" by David Allikas and Sonny Trinidad. Joe Kubert did the cover. [7/9]



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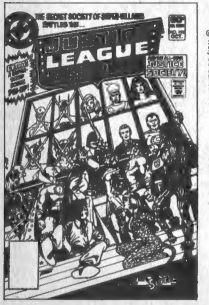
JONAH HEX No. 53, October. "The Haunting" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah is joined by a brand-new feature: Tejano Ranger. His first story is appropriately titled "Tejano Ranger" and is by Dan Mishkin and Gary Cohn with Rick Veitch. DeZuniga did the cover. [7/9]

JUSTICE LEAGUE OF AMERICA No. 195, October. "Targets On Two Worlds" is by Gerry Conway, George Perez and John Beatty. The annual JLA/JSA team-up is spiced by the return of the Secret Society of Super-Villains (including the Psycho Pirate, the Rag Doll,



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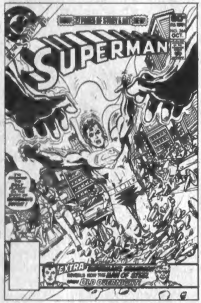
Plant Man, The Cheetah, Brainwave, The Mist, Signalman, and others). JSA members this year: Flash, Hawkman, Hourman, Johnny Thunder and Superman. Also: a double-page pin-up. Perez did the cover. [7/9]

KRYPTON CHRONICLES No. 2, October. "Bring Back Yesterday" is by Edward Nelson Bridwell, Curt Swan and Frank Chiaramonte. Superman again dons the super-sensor and learns how an ancestor of his led a revolt against alien enslavement. Ross Andru and Dick Giordano did the cover. [7/9]

THE NEW TEEN TITANS No. 12, October. "Clash of the Titans" is by Marv Wolfman, George Perez and Romeo Tanghal. Starfire and the Amazons take on Wonder Girl who leads The Titans of Green mythology. Perez did the cover. [7/9]

SECRETS OF HAUNTED HOUSE No. 41, October. The intro is by Robin Snyder, Howard Bender and Adrian Gonzalez and leads into: "Castle In The Attic" by Bob Rozakis, Greg LaRocque and Vince Colletta; "Canine Conniptions" by Snyder and Noly Zamora; "House at Devil's Tale" by Jack Harris and Steve Ditko; and Mr. E's farewell performance, "The Blood-Curse of Maule's Well" by Rozakis and Dan Spiegle. Joe Kubert did the cover. [7/9]



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SUPERMAN No. 364, October. "The Sounds That Menaced Metropolis" is by Cary Bates, Rich Buckler and Frank Chiaramonte. A master of sound can defeat even Superman by making the very ground crumble beneath his feet. Also, another SUPERMAN 2020 adventure: "Sun-Death" by Bob Rozakis, Alex Saviuk and Vince Colletta. George Perez and Dick Giordano did the cover. [7/9]

WEIRD WAR TALES No. 104, October. In this issue: "Secret Enemy" by George Kashdan and Fred Carrillo; "Proxy Court-Martial" by Kashdan and Greg LaRocque; "Raze the Flag" by Joey

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Cavalieri and Steve Ditko; "War Games" by Paul S. Newman and Tenny Henson; and "Roll For Your Life" by Kashdan, Tom Mandrake and Gerry Talaoc. Joe Kubert did the cover. [7/9]

WONDER WOMAN No. 284, October. "Shadow of the Dragon" is by Gerry Conway, Jose Delbo and Dave Hunt. WW must prevent a dragon from decimating a city. Plus, Robin guest-stars in The Huntress's strip in "Together Again For The First Time" by Paul Levitz, Joe Staton and Bob Smith. George Perez and Dick Giordano did the cover. [7/9]

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ACTION COMICS No. 524, October. "If I Can't Be Clark Kent -- Nobody Can" is by Marty Pasko, Curt Swan and Frank Chiaramonte. Clark Kent wants Superman to stop masquerading as him. Also, The Atom and Air Wave team-up in "Catastrophe By Calculation" by Bob Rozakis, Alex Saviuk and Vince Colletta. Ross Andru and Dick Giordano did the cover. [7/23]

ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO No. 486, October. Stories in this issue are "Hell On Earth" by Marv Wolfman and Don Heck; "Here Come The Heroes" by Wolfman and Romeo Tanghal; and "The Plight of the Flight Pilot" by Wolfman, Trevor Von Eeden and Larry Mahlstedt. George Perez did the cover. [7/23]

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ALL-STAR SQUADRON No. 2, October.. "The Tyrant Out of Time" is by Roy Thomas, Rich Buckler and Jerry Ordway. Robotman, Plastic Man, Hawkman, The Atom, Johnny Quick and Liberty Belle comprise the second-issue roster as the team which battles Degaton and Nazis. Joe Kubert did the cover. [7/23]

THE BRAVE AND THE BOLD No. 179, October. "Time Bomb With a Thousand-Year Fuse" is by Marty Pasko, Ernie Colon and Dan DeCarlo. Batman aids the Legion in rescuing the female members from an un-time-ly demise. Ross Andru and Dick Giordano did the cover. [7/23]

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DETECTIVE COMICS No. 507, October. A three-story issue: Batman appears in two, "Dressed to Die" by Gerry Conway, Don Newton and Dan Adkins, and "Diamonds Aren't Forever" by Bob Rozakis, Trevor Von Eeden and Steve Mitchell. Also, Tales of Gotham City returns with "The Pursuit of Joy" by Mike W. Barr and Dan Spiegle. Denys Cowan and Dick Giordano did the cover. [7/23]

GREEN LANTERN No. 145, October. "Golden Dawn...Golden Death" is by Marv Wolfman and Joe Staton. Also, Adam Strange appears in his penultimate adventure in GL: "Adam Strange Vs. The Shadow Crawlers" by Laurie Sutton, Carmine Infantino and Larry Mahlstedt. Joe Staton and Steve Mitchell did the cover -- which doesn't feature GL except on the logo. [7/23]

HOUSE OF MYSTERY No. 297, October. There's another I, VAMPIRE feature in this one: "Zen Flash/Zen Bones" by J. Marc DeMatteis and Tom Sutton. Also featured are "The Idol of Millions" by Gerry Conway, Denys Cowan and

Tony DeZuniga, and "Beat the Devil" by George Kashdan and Fred Carrillo. Joe Kubert did the cover. [7/23]

THE LEGION OF SUPER-HEROES No. 280, October. "O! Call Back Yesterday" is by Roy Thomas, Jim Janes and Bruce Patterson. The book gets a new logo and old Superboy. George Perez did the cover. [7/23]

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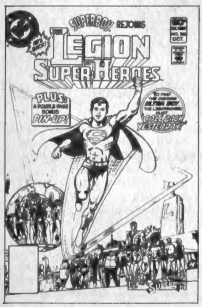
THE NEW ADVENTURES OF SUPERBOY No. 22, October. "The Heroic Failures of Superboy" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. Suddenly, everything Superboy does is wrong, and he figures leaving Earth completely is the only way to prevent it from turning disasterous. Also, Krypto stars in "The Dog Detective of Smallville" by Bob Rozakis, Romeo Tanghal and Dave Hunt. Schaffenberger and Hunt did the cover. [7/23]

SGT. ROCK No. 357, October. Two Rock stories, "Obituary For a Dogtag" by Robert Kanigher and Frank Redondo, and "The New Population" by the Kubert School, surround a trio of



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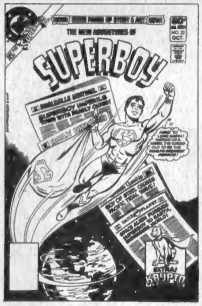

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other Kubert School projects: "Fun In Boot Camp," "Beast of the Black Loch" and "Warrior." Joe Kubert did the cover. [7/23]

THE SUPERMAN FAMILY No. 211, October. Supergirl stars in "The Man With The Explosive Mind" by Marty Pasko, Winslow Mortimer and Vince Colletta, Mr. and Mrs. Superman in "The Kill-Kent Contract" by E. Nelson Bridwell, Kurt Schaffenberger and Dan Adkins, Lois Lane in "Lois Lane: Hostage" by Gerry Conway, Bob Oksner and Colletta, Clark

Kent in "Search For a Secret Seeker" by Bob Rozakis, John Calnan and Joe Giella, and Jimmy Olsen in "Deadlier Than the Sword" by Pasko, Jose Delbo and Giella. Ross Andru and Dick Giordano did the cover. [7/23]

THE UNEXPECTED No. 215, October. Another Weird Sisters intro by Robin Snyder and Howard Bender leads into the issue's contents: "Is Someone Stalking Sandra?" by Jack C. Harris and Rodin Rodriguez; "Rhapsody For Rush Hour" by Snyder and Ric Estrada; "Look Into My Eyes and Die" by Carl Wessler and Rudy Nebres; "People Take Pictures" by Snyder, Dick Ayers and Adrian Gonzales; and a Day After Doomsday featurette by Snyder, Bender and Mushynsky. Joe Kubert did the cover. [7/23]

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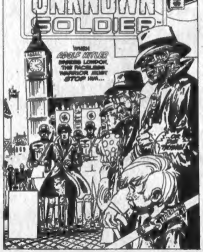
UNKNOWN SOLDIER No. 256, October. "The War Below the War" is by Bob Haney and Gerry Talaoc. Bet you didn't know that Hitler invaded London... Plus, Dateline: Frontline: "Death March" by Cary Burkett and Ric Estrada, and Captain Fear in the second of three parts by David Michelinie and Walt Simonson. Joe Kubert did the cover. [7/23]

WARLORD No. 50, October. "By Fire and Ice" is by Mike Grell and Bob Smith. Grell's next-to-last art job for the time being is a book-length anniversary story. Grell did the cover [7/23]



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WORLD'S FINEST COMICS No. 272, October. Back to normal after last issue's book-length story, Superman and Batman star in "Assault on the Fortress of Solitude" by Cary Burkett, Rich Buckler and Joe Giella; Green Arrow appears in "A Bloody Crown For a Corpse" by Bob Haney, Trevor Von Eeden and Brett Breeding; Hawkman is featured in "Drive Me To The Moon" by Bob Rozakis, Alex Saviuk and Rodin Rodriguez; the Red Tornado stars in "Winds of Chance" by Gerry Conway, Jose Delbo and Breeding; and Mary Marvel solos in "Chain Lightning" by E. Nelson Bridwell, Don Newton and Steve Mitchell. Ross Andru and Dick Giordano did the cover. [7/23]

Marvel Coming

DAREDEVIL No. 175, October. "Gantlet" is by Frank Miller and Klaus Janson. His powers impaired, Daredevil and Elektra find themselves facing a deadly Ninja. Miller did the cover. [6/23]

DAZZLER No. 8, October. "Hell... Hell Is For Harry" is by Danny Fingeroth (from an idea by Tom DeFalco), Frank Springer and Vince Colletta. The Enforcers' mystery-backer wants to get Harry Osgood, and the Dazzler is all that stands between them. Bill Sienkiewicz and Klaus Janson did the cover. [6/23]

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KA-ZAR THE SAVAGE No. 7, October. "Nightmare" is by Bruce Jones, Jerry Bingham, Brent Anderson and Carlos Garzon. What begins as a dream about his father turns into real danger for Ka-Zar. Anderson did the cover. [6/23]

MARVEL SUPER-HEROES No. 102, October. This issue features a reprint of THE INCREDIBLE HULK #154's "The World My Jury" by Gary Friedrich, Dick Ayers, Herb Trimpe and John Severin, which guest-starred Daredevil and the Fantastic Four. Trimpe and Severin did the cover. [6/23]

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MARVEL TWO-IN-ONE No. 80, October. "Call Him Monster" is by Tom DeFalco, Ron Wilson and Chic Stone. It's personality study as this issue's focal point, as the contrasting traits of two unusual-looking guys are explored: The Thing vs. the Ghost Rider. Wilson and Stone did the cover. [6/23]

SPIDER-WOMAN No. 40, October. "Flying Tiger Kills" is by Chris Claremont, Steve Leialoha and Bob Wiacek. Spider-Woman faces the new menace of the Flying Tiger whilst in Chinatown. Steve Leialoha did the cover. [6/23]

STAR TREK No. 16, October. "There's No Space Like Gnomes" is by Martin Pasko, Luke McDonnell, Sal Trapani and Gene Day. And if the title sets

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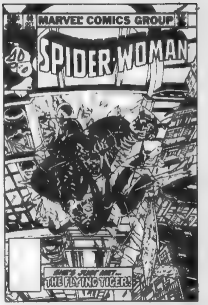
your teeth on edge, wait'll you hear Scotty's reaction. McDonnell and Al Milgrom did the cover. [6/23]



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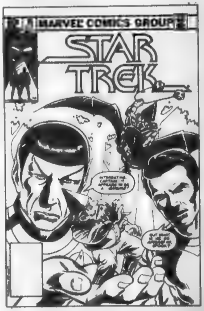
THE AMAZING SPIDER-MAN No. 221, October. "Blues for Lonesome Pinky" is by Denny O'Neil, Alan Kupperberg and Jim Mooney. Delayed from last issue, Peter's untalented neighbor gets a booking as a nightclub singer while he battles Ramrod as Spider-Man. Bob Wiacek did the cover. [6/30]



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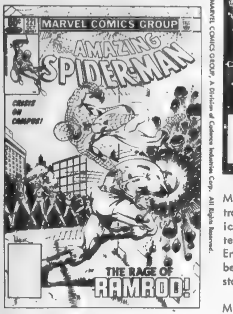
CAPTAIN AMERICA No. 262, October. "The Death of a Legend?" is by J. Marc DeMatteis, Mike Zeck and the Quick Draw guys. Among other things, The Teacher's identity is revealed. Zeck and John Beatty did the cover. [6/30]

CRAZY No. 78, September. The film parody is "Any Which Way You Can," but other features are Teen Hulk by Jim Owsley and Pat Broderick; Obnoxio by Virgil Diamond and Alan Kupper-

berg; Behemoth Jack by David Allikas and Dave Morris; "The Orphanage at Dreary Acres" by Ralph Reese; Kinetic Kids by Steve Mellor; Page-O'-Stuff by Mike Carlin; "Marvel Super-Heroes That Didn't Quite Make It, Part 2" by Paul Kirchner; "Aunty Nuke" by Susan Bissette; and more. Bob Larkin did the cover. [6/30]



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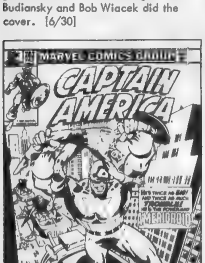
DOCTOR STRANGE No. 49, October. "This Menace Reborn" is by Roger Stern, Marshall Rogers and Terry Austin. I think the fact that Baron Mordo returns is enough to be said, as someone once put it. Rogers and Austin did the cover. [6/30]

GHOST RIDER No. 61, October. "Wizardest Waters Run Deep" is by Mike Fleisher, Alan Kupperberg and Mike Esposito. The Ghost Rider teams up with the Water Wizard -- but the purpose isn't known. Has GR gone bad? This is part one; part two will guest-star The Arabian Knight. Bob Budiansky and Bob Wiacek did the cover. [6/30]



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MICRONAUTS No. 34, October. "Betrayal!" is by Bill Mantlo, Pat Broderick and Danny Bulanadi. The Micro-team finally has all three keys to the Enigma Force but the Force Commander betrays them. Doctor Strange guest-stars. Bob Layton did the cover. [6/30]

MOON KNIGHT No. 12, October. "The Menace of Morpheus" is by Doug Moench and Bill Sienkiewicz. Morpheus is after Moon Knight, and the reason isn't to ask him to the prom. Frank Miller did the cover. [6/30]

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THE SAVAGE SHE-HULK No. 21, October. "Arena" is by David Kraft, Mike Vosburg and Frank Springer. She-Hulk is unaware that she's being used as a pawn by two rival forces while she fights The Seeker. Al Milgrom did the cover. [6/30]

THE SAVAGE SWORD OF CONAN No. 68, September. "The Black Cloaks of Ophir" is by Roy Thomas, adapted from a story by Andrew J. Offutt, and Ernie Chan. Also, another adaptation by Roy Thomas, this time from a Robert E. Howard story, "The Lost Race, Part One," drawn by Gene Day and Danny Bulanadi. [6/30]

THOR No. 312, October. "The Judgment of Tyr" is by Doug Moench, Keith Pollard and Gene Day. Odin wants his legionary, Tyr, to go slap Thor's wrist as a punishment, but Tyr is thinking more in the realm of hitting him with a mountain. Also, a Tale of Asgard by Ralph Macchio, Keith Pollard and Gene Day. Pollard and Terry Austin did the cover. [6/30]

THE AVENGERS No. 212, October. "Men of Deadly Pride" is by Jim Shooter, Alan Kupperberg and Dan Green. The newest Avengers go into battle together for the first time, and Yellowjacket's career begins its decline as Hank Pym gets desperate. Also: the debut of Elfqueen. Kupperberg and Green did the cover. [7/7]

CONAN THE BARBARIAN No. 127, October. "The Snow-Haired Woman of the Wastes" is by J. Marc DeMatteis and Gil Kane. In the finest tradition of sword-and-sorcery protagonists the world over, Conan saves the title character from a big nasty thing. Kane did the cover. [7/7]

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FOR YOUR EYES ONLY No. 1, October. James Bond makes his Marvel debut in this movie adaptation by Larry Hama, Howard Chaykin and Vince Colletta. First of two parts. Chaykin, Tom Palmer and John Tartaglione did the cover. [7/7]

THE INCREDIBLE HULK No. 264, October. "He Flies By Night" is by Bill Mantlo and Sal Buscema. Hulk goes into battle against the new Avengers as his mind is taken over by the Corruptor and the Night-Flyer. Frank Miller did the cover. [7/7]

MARVEL TALES STARRING SPIDER-MAN No. 132, October. From AMAZ-

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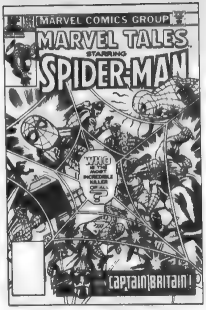

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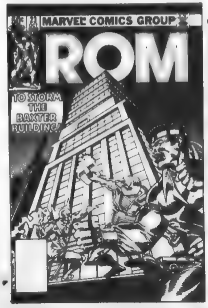
ING SPIDER-MAN #155 comes "Whodunit?" by Len Wein, Sal Buscema and Mike Esposito. Also: part two of the origin story of Captain Britain from the first issue of the British comic, by Chris Claremont, Herb Trimpe and Fred Kida. Ross Andru and Frank Giacoia did the cover. [7/7]



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POWER MAN No. 74, October. "Doorway to Heaven" is by Mary Jo Duffy, Kerry Gammill and Ricardo Villamonte. Luke and Danny go against the Black Ninja -- and the identity of the mystery person whose been stalking the pair for the last eighteen months finally steps out of the shadows. Frank Miller did the cover. [7/7]

ROM No. 23, October. "The Thing From Outer Space" is by Bill Mantlo, and Sal Buscema. Rom has to get back to Galador, and the Fantastic Four have the spacecraft he needs -- but he needs the help of Power Man and Iron Fist to make his way through rioting crowds to get to it. Al Milgrom did the cover. [7/7]

THE UNCANNY X-MEN No. 150, October. "I, Magneto..." is by Chris Claremont, Dave Cockrum and Joe Rubinstein. This is the double-sized anniversary issue, and it features the latest final showdown with Magneto. Cockrum and Rubinstein did the cover. [7/7]

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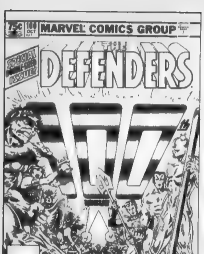
THE AVENGERS ANNUAL No. 10, October. "By Friends Betrayed!" is by Chris Claremont, Mike Golden and Armando Gil. The menace of Rogue is the main conflict, but the final fate of Ms. Marvel is also revealed. Golden did the cover. [7/14]

CAPTAIN AMERICA ANNUAL No. 5, October. "Death-Watcher" is by David Micheline, Gene Day and Dave Simons. A gruesome and twisted villain who likes to watch people in their death-throes is Cap's problem to solve. Ed Hannigan and Joe Rubinstein did the cover. [7/14]



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THE DEFENDERS No. 100, October. "Hell On Earth" is by J. Marc DeMatteis, Don Perlin and Joe Sinnott. In the double-sized anniversary issue, All the past and present members of the Defenders, including The Silver Surfer, the Hulk, the Sub-Mariner, the Devil-Slayer and Son of Satan, have to try to prevent the ungodly team of Mephisto, Satannish, Satan and Thog. Plus: Hellcat's secret, and the final resolution of Daimon Hellstrom's biggest problem. Al Milgrom did the cover. [7/14]

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DRAGONSLAYER No. 1, October. Marvel's movie adaptation of the Paramount-Disney sword and sorcery effort is by Denny O'Neil, Marie Severin and John Tartaglione. Severin did the cover. [7/14]

CONAN THE BARBARIAN ANNUAL No. 6, October. "The King of the Forgotten People" is by J. Marc DeMatteis and Gil Kane. Conan goes in search of a man turned sorcerer. Kane did the cover. [7/14]

FANTASTIC FOUR No. 235, October. "Journey to the Center of Ego" is by John Byrne. The FF infiltrate Ego the Living Planet to attempt to prevent him from destroying the Earth. Byrne and Terry Austin did the cover. [7/14]

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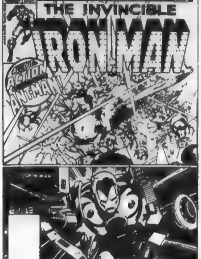
FANTASTIC FOUR ANNUAL No. 16, October. "The Coming of Dragonlord" is by Ed Hannigan and Steve Ditko. This issue features the return of the character from MARVEL SPOTLIGHT #5, not to mention Dragon Man. Ditko did the cover. [7/14]

IRON MAN No. 151, October. "G.-A.R.D. Gauntlet" is by David Michelinie, Luke McDonnell and Bob Layton. Iron Man is stymied by a malfunctioning security system until Ant-Man shows up to help. Layton and Terry Austin did the cover. [7/14]

MARVEL SUPER ACTION No. 36, October. "The Warrior and the Witch" is



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reprinted from AVENGERS #75 and by Roy Thomas, John Buscema and Palmer. Also, an Avengers Hall-of-Fame pin-up starring The Hulk. Buscema and Palmer did the cover. [7/1

MARVEL TEAM-UP No. 110, Octo "Magma Force" is by Herb Trimpe, David Michelinie and Mike Esposit Iron Man teams with Spider-Man to take on a new bad person named M Bob Layton did the cover. [7/14]

MARVEL TEAM-UP ANNUAL No. October. "Power Play" is by Frank Miller, Herb Trimpe and Mike Espos What a team! Spider-Man, Daredev Moon Knight, Power Man and Iron vs. The Kingpin and The Purple Ma Do the bad guys stand a chance? M ler and Joe Rubinstein did the cover [7/14]

MARVEL TWO-IN-ONE ANNUAL 6, October. "An Eagle From Ameri is by Doug Moench, Ron Wilson and Gene Day. Those of you with long memories will recall that the old Ma

fan magazine FOOM once promised the debut of a new character called The American Eagle -- and he finally appears, as The Thing, Ka-Zar and Wyatt Wingfoot team-up to battle Klaw, Master of Sound. Ed Hannigan and Walt Simonson did the cover. [7/14]

MASTER OF KUNG FU No. 105, October. "Razor Fist Connection" is by Doug Moench and Gene Day. Razor Fist makes his return (as portended by the back cover of TCR #190). Day did the cover. [7/14]

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PETER PARKER, THE SPECTACULAR SPIDER-MAN No. 59, October. "I Want Spider-Man" is by Roger Stern, Jim Shooter and Jim Mooney. Shooter lay-outs again accompany the wrath of the Beetle, plus the return of Mr. Blank and the mystery of Greg Salinger. Bob Wiacek did the cover. [7/14]

RAIDERS OF THE LOST ARK No. 2, October. "Serpent Doom" is by Walt Simonson, John Buscema and Klaus Janson. Part two of the adaptation of the

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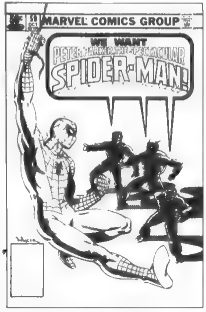
new Lucas-Spielberg movie featuring Indiana Jones. Simonson did the cover. [7/14]

SGT. FURY No. 166, October. This penultimate issue of the only long-running Marvel war-hero reprints #72's "Play It Alone, Sam" by the Bullpen, Dick Ayers and John Severin. Severin did the cover. [7/14]



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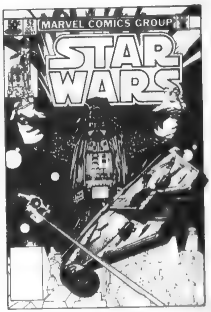
STAR WARS No. 52, October. "To Take the Tarkin" is by David Michelinie, Walt Simonson and Tom Palmer. The Rebels attack the Empire's newest superweapon only to run headon into Darth and co. Simonson and Palmer did the cover. [7/14]

STARBURST No. 35, September. This issue features the debut of a new comic strip, "Tales From The Rim," a humorous s-f venture by Paul Neary, in full color. Interviews include Richard Donner, Ray Harryhausen, plus previews of CONDORMAN and PLAN NINE FROM OUTER SPACE, and possibly a CLASH OF THE TITANS poster. [7/14]

THE UNCANNY X-MEN ANNUAL No. 5, October. "Ooh La La Badoon" is by Chris Claremont, Brent Anderson and Bob McLeod. The Badoon invades Earth, and the Fantastic Four and Arkon the Imperion make appearances as the X-Men take them on. [7/14]

WHAT IF? No. 29, October. "What If The Avengers Were The Last Super-Heroes on Earth?" is by Steve Grant, Alan Kupperberg and Al Gordon. The Avengers beat everyone to the punch and debut before the other Marvel super-heroes circa 1964. Also: "What If The Sub-Mariner Never Regained His Memory?" by Grant, Rich Buckler and Bob McLeod, and an Untold Tale of the Marvel Universe (it really happened!), "The Search For The Great Refuge" by Peter Gillis, Ron Wilson and Joe Sinnott, starring The Inhumans Mike Golden did the cover. [7/14]



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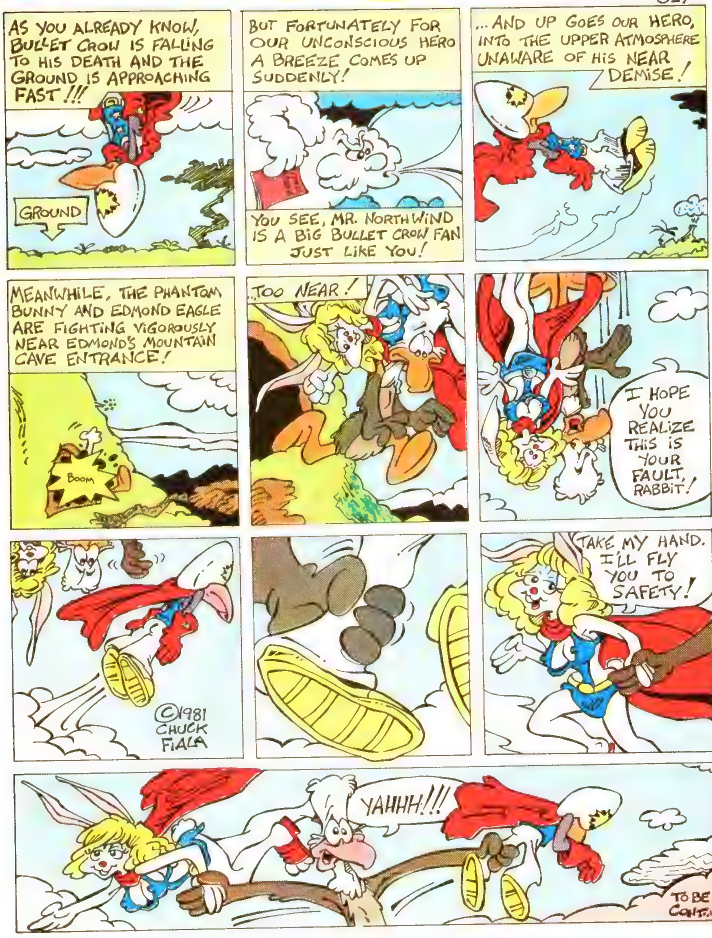
BULLET CROW by CHUCK FIALA

FOWL OF FORTUNE

027


AS YOU ALREADY KNOW, BULLET CROW IS FALLING TO HIS DEATH AND THE GROUND IS APPROACHING FAST!!!
GROUND
BUT FORTUNATELY FOR OUR UNCONSCIOUS HERO A BREEZE COMES UP SUDDENLY!
YOU SEE, MR. NORTHWIND IS A BIG BULLET CROW FAN JUST LIKE YOU!
...AND UP GOES OUR HERO, INTO THE UPPER ATMOSPHERE UNAWARE OF HIS NEAR DEMISE!
MEANWHILE, THE PHANTOM BUNNY AND EDMOND EAGLE ARE FIGHTING VIGOROUSLY NEAR EDMOND'S MOUNTAIN CAVE ENTRANCE!
Boom
TOO NEAR!
I HOPE YOU REALIZE THIS IS YOUR FAULT, RABBIT!
©1981 CHUCK FIALA
TAKE MY HAND. I'LL FLY YOU TO SAFETY!
YAHHH!!!
TO BE CONT'D

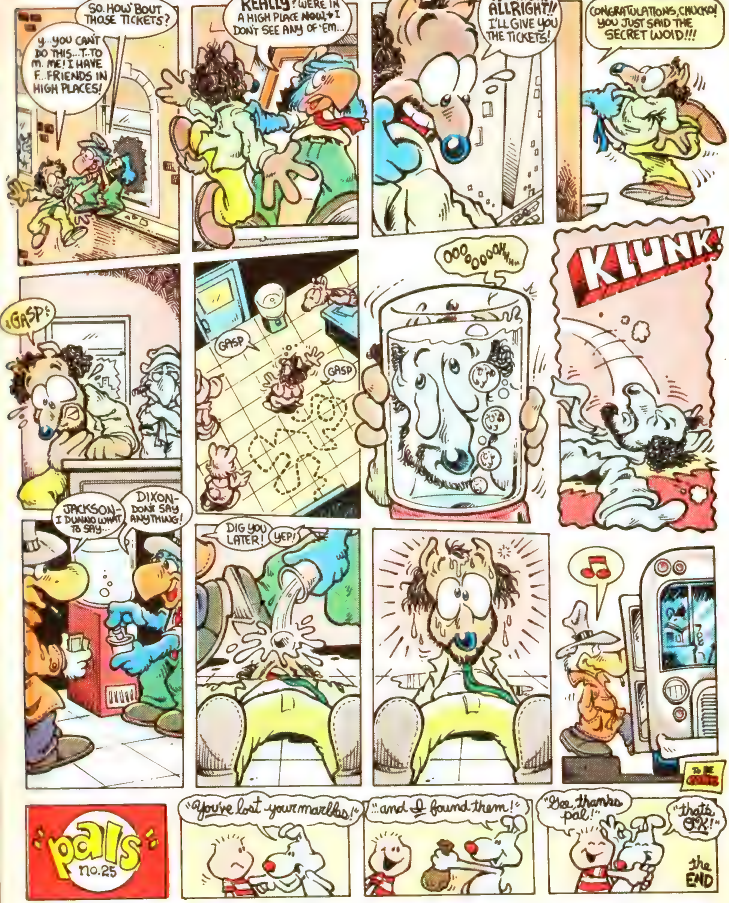
DICK DUCK, DUCK DICK

CASE # 419-A

"HEROES & VILLAINS"

CHAPTER: 8

by Jim Engel ©1981


SO, HOW 'BOUT THOSE TICKETS?
Y- YOU CAN'T DO THIS...T-TO M- ME! I HAVE F- FRIENDS IN HIGH PLACES!
REALLY? WE'RE IN A HIGH PLACE NOW, & I DON'T SEE ANY OF 'EM...
ALLRIGHT ALLRIGHT! I'LL GIVE YOU THE TICKETS!
CONGRATULATIONS, CHUCKO! YOU JUST SAID THE SECRET WORD!!!
KLUNK
OOOOOOOHHH...
GASP!
GASP
GASP
JACKSON- I DUNNO WHAT TO SAY...
DIXON- DON'T SAY ANYTHING!
DIG YOU LATER!
YEP!
TO BE CONTINUED
"you've lost your marbles!"
"...and I found them!"
"Bee...thanks pal!"
"that's OK!"
THE END

pals no.25

Collecting Comics

I met Jerry Sinkovec (the "S" of STreet Enterprises) one day in April of 1976. It was the first time I met another comic book collector in person. Sure, I'd had friends who had comics, and I had corresponded with other collectors, chiefly those I'd ordered comics from through the ROCKET'S BLAST-COMICOLLECTOR, the one-time central nexus of comicdom. But I'd never actually met another COLLECTOR, and been able to go through his collection. What struck me at first was the fact that here was another person whose taste in comics was as eclectic as mine, and someone who was actually "wealthy" enough to own golden age and EC comics. My strictly-sixties collection may have been more complete as far as runs of titles went, but this was a person who had many more obscure and heretofore unseen treasures in his possession. Needless to say, a friendship was soon made.

What may be difficult to imagine by those of you who've grown up with the PRICE GUIDE is that there was plenty that was unknown to both of us in those days. No one, for example, was even sure how many titles DC had published, and that was one company fandom had paid closest attention to over its prior thirty-five years. (Check Mark Hanerfeld's late '60s WONDERFUL WORLD OF DC COMICS column; he was working there and still could only give an approximate number.) The only comics truly well-known at that point were golden-age super-hero titles, post-FANTASTIC FOUR Marvels, post-FLASH DCs, and '60s-born titles from Tower and Warren. Most other groups were little researched, and few knew about everything; in those days you'd actually run across something that nobody ever heard of before. The fifties (the dark ages of comic books) were almost completely shrouded in cobwebs; only EC, whose output was indexed as early as 1956 by Fred von Berkewitz, had been kept track of. Dell Comics, the period's biggest-selling line, was a confusing morass of three-and-four-digit numbers which weren't consecutive -- Don and Maggie Thompson's Dell research was not yet well-circulated (and was not to be until they gave it to Bob Overstreet for the second edition of the GUIDE). Nobody could give you an authoratative answer about groups like ME, Avon, Ziff-Davis, Superior, Novelty Press, Argo, Standard, Fiction House, Fox, United Features, David McKay, etc., etc., etc.

Jerry was publishing an unpretentious little mimeographed fanzine called COMICS COMMENTARY at that point, and some of our first large-research projects were indexing the DC and Marvel lines. There were, quite naturally, plenty of misinformation and outright errors; we were gathering info from comics seen at Chicago Comics Club meetings, listings of comics-for-sale in the RB*CC, and our own collections, and a lot of the time we wrought the list from conjecture. Something which began with #12, let's say, probably had a first issue -- and if we had number twelve, we'd count backwards to determine the date of the first issue. With so little information (and nowhere to find it), it was the only way to do things. When we sent this material to Overstreet, we honestly believed it was correct. How were we to know? (One bizarre source of info was PARENTS MAGAZINE, who rated comics as they appeared in a yearly survey from 1948-1955 or thereabouts. They listed no numbers, but gave an indication that at least one of each title reviewed had been published in a calendar year, and that was more than Overstreet knew at the time. We're still trying to figure out how PARENTS reviewed an issue of HOP HARRIGAN in 1952...) Anyway, some of the errors of calculation (due to interruptions of publishing frequencies) have been continued in the GUIDE up to the most recent editions, and some were corrected early on. I was repsonsible, for example, for listing MAD as an EC/DC during the mid-'60s because beginning with the late-'64 issues, DC was listed as one of the owners in the Statement of Ownership, published in March issues. (Check #93 if you don't believe me.) Both EC and DC were bought out by Kinney National Service and then Warner Communications later, but for my own purposes, that made those MADs from '64 through '68 at least partial-DCs. I also entertained the notion that Stanhall (a company run by Hal Seeger) was somehow connected to DC because of the similarity of indicia format and their address in some issues (after all, the DC romance titles were being published by Signal according the indicias and didn't say DC on their covers either). These errors were corrected eventually. However, there are others (not all of our own making) which have continued, and are much more insidious since they involve NON-EXISTENCE -- and how do you prove something does NOT exist?

Nobody, as far as I know, has every comic book ever published. No one. It's entirely possible that nobody's even trying. This is understandable, but it's too bad because it means that no one can be the final arbiter of what does and does not exist. Some of the still-existant comics companies have maintained libraries of their own stuff over the years, but I think it's been pretty well established that even they probably aren't complete. DC's library (when last I inquired) went back on to 1938, leaving its first three years' existence questionable. Who knows whether the Dell Comics files were entirely transfered to Gold Key/Whitman when the two companies split into separate entities, whether Whitman maintained their own files all that time, whether they have all of the comics they ever published? Marvel for sure does not; Charlton's files were damaged by a flood in 1955. We don't know about Harvey or Archie either.

Since the companies themselves in large part cannot be depended upon to give us the correct information, we have all had to contribute to the GUIDE to see that the collective knowledge of fandom becomes as accurate as possible. This uncertain method of proof of existence means the most anyone can give as proof for something's non-existence is "I've never been able to find a copy."

What I intend to do is open this column up as a forum for everybody to air their opinion as to which comics they've always suspected do not exist, so that eventually the PRICE GUIDE can be corrected and the information contained therein be made correct enough to qualify as the "bible" for comics collecting as far as pure data goes. When Jerry and I first met he was frantically looking for YELLOW CLAW #5; only after several years of fruitless searching and no agreement on the part of other Atlas collectors convinced him that it did not exist. Since we're a much larger group here, it should be a snap to decide if anyone among us actually has one of the issues I'm going to list this time and decide these things once and for all. And I'd be happy to help out with their suspicions in future columns.

The impetus of this venture resulted from a couple of recent letters to Comic Yronwode in the BUYER'S GUIDE, which involved this same thing: people wanting to know if anyone else has ever seen if they have particular issues listed in the GUIDE. John Criner first asked whether any of these existed: WILD BILL ELLIOTT #10, 11; PETTICOAT JUNCTION #5; ZORRO #13, 15 (I have #13); JACE PEARSON OF THE TEXAS RANGERS #10; SPIN AND MARTY #10; LITTLE IODINE #57; MY FAVORITE MARTIAN #10; HUCKLEBERRY HOUND #28 (I have #28); and CHIP 'N' DALE #44. Except for the WILD BILL ELLIOTTs, the issues I discounted that I have, and the CHIP 'N' DALE, all of these are final issues. MY FAVORITE MARTIAN #10 is now missing from the GUIDE. I can't say whether any of the others don't exist since I have no proof -- however, I do have a suspicion that JACE PEARSON #10 may not exist. The JACE PEARSON OF THE TEXAS RANGERS title (incorrectly listed in the GUIDE as TALES OF THE TEXAS RANGERS) ran from FOUR COLOR #396 to #2

"YOU DON'T BELIEVE IN ALL THAT 'HULK' RUBBISH DO YOU?"

through #9. The title was discontinued as a regularly published one and then changed to JACE PEARSON'S TALES OF THE TEXAS RANGERS when they made the book into a period western, and that was numbered #648. The regular series was then resumed with #11. It's my guess that #648 was counted as #10, and there isn't an issue numbered 10. (The GUIDE also now questions whether #21 and 22 exist either; two FOUR COLOR issues, #961 and 1021 follow #20.)

Later in Cat's column, Mike Lovinger asked whether anyone had ever seen UNITED COMICS #1-7 or FRITZI RITZ #8-26 (since the latter's dates and numbers correspond exactly to UNITED COMICS #8-26 featuring FRITZI RITZ). He also wondered if BLONDIE, DAISY AND DAGWOOD #1 exists.

And in response to my announcement last issue that I'd be writing this column, Joel Schore wrote questioning the existence of JETMAN #1 and TERRORS OF THE UNIVERSE #8 and 9.

You out there will have to help with these matters, since they cover areas I have little knowledge of. Since I have focused my collecting on only a few of the many companies which have published comics over the years, my "expertise" is limited to them, and I'll cover each separately so we can get a flavor of each company's numbering problems.

The earliest DC that I would question is THE NEW BOOK OF COMICS #1. #2 exists, and that means #1 does too, right? Well, probably not. THE BIG BOOK OF FUN COMICS #1 appeared (for sure) in 1936, and it reprints NEW FUN #1-5. Since there is very little other material likely to have been available than that at this point, it makes little sense for DC to have published two "annuals" in one year, and it's my opinion that BIG BOOK became NEW BOOK with #2.

Next up are two titles which are certainly non-existant: DC issues of either THE GUMPS or PUZZLE FUN COMICS. Both comics DO exist in editions published by other companies: THE GUMPS by the Bridgeport Herald Corporation, and PUZZLE FUN by George W. Dougherty Co. DC had nothing to do with either one so scratch them off your want list if you're a DC completist.

In a different vein, there's a problem partially caused by my own doing. In an effort to get some measure of standardization in title placement in the GUIDE, I wrote the little preamble to the listings which says that the correct title of each comic can be found in the indicia of each comic. My rule of thumb is that whatever the indicia spells out in capital letters is the title of record for the GUIDE, since covers frequently change word placement or add descriptive prefixes. (This is the title used to file the postal statements, and seems to be the closest thing to legal we can get.) Three DC funny animal comic books added words to their titles in the early '50s to provide the illusion that they featured movie-adapted characters; in each case the GUIDE lists the wrong issue for the changeover. I'm not certain when each changed, but ANIMAL ANTICS did not add MOVIETOWN'S as a prefix until at least #24 (I have #23); HOLLYWOOD is added to FUNNY FOLKS with at least #28 (#26 still says FUNNY FOLKS) and LEADING COMICS remains so in the indicia in #34, while #37 has SCREEN between LEADING and COMICS. In any of these cases, the cover change may have occurred earlier than the indicia changes -- but we're going by the title in the indicias. (Other similar title corrections include ALAN LADD -- the "Adventures Of" is in lower case letters in the indicia -- IT'S GAMETIME (one word), and HERE'S HOWIE COMICS (no exclamation point).)

Speaking of HERE'S HOWIE COMICS, #19 and 20 are not in the DC library, and I suspect they do not exist. Bob has finally removed FEATURE FILMS (no "MAGAZINE" in the title) #5, which everyone's agreed doesn't exist.

There are even a couple of '60s issues still listed which probably don't exist. STANLEY AND HIS MONSTER #113 and 114 have yet to be found by anyone I know. Though its four issue run would be short even by late '60s standards, WINDY AND WILLY also only ran four issues, so there is a precedent.

And lastly, the GUIDE balances out listing the non-existent LAUREL AND HARDY (Comics) digest (which was advertised but never published due to legal wrangling about who owned the rights to the characters) by leaving out the existant LARRY HARMON'S LAUREL AND HARDY #1, July-August 1972.

Dell (Produced by Western Publishing)

This company ranks up there with Charlton and Prize for pure confusion in their numbering systems, and hence, there are considerable opportunities for the GUIDE to be in error. In the forties, Dell established a system whereby any of their titles that weren't being published at least on a monthly basis were instead published as part of the FOUR COLOR series. This included movie adaptations, one-shots and regularly-published series such as MICKEY MOUSE and DONALD DUCK. With FOUR COLOR #100 in 1946, the title "FOUR COLOR" was dropped from the covers, though the numbering was continued as usual; a small notation on the splash pages which indicated the title in initials listed each as a "O.S." which most of us have taken to mean "One-Shot." This, by itself, is not too confusing.

However, in 1952 Dell decided to spin off their regularly-issued titles into separate numbering systems so they could sell subscriptions. This affected only six titles which had been bi-monthlies in the FOUR COLOR/One-Shot series: MICKEY MOUSE, DONALD DUCK, BUGS BUNNY, PORKY PIG, ANDY PANDA and WOODY WOODPECKER.

None of these began with #1; instead, someone counted up the FOUR-COLOR issues which had appeared previously and began with a number in the tens and twenties. The obvious place to have begun counting was either at

FOUR COLOR #1, or One-Shot #100. It works fine for DONALD DUCK and WOODY WOODPECKER; the number of One-Shot issues after #100 works out to match the number they began with. However, MICKEY MOUSE and PORKY PIG are both one issue short, and BUGS BUNNY and ANDY PANDA are both two issues short, if you begin counting at #100. However you want to try to figure it, it doesn't work. It probably must always remain an anomaly, as there is very little chance that MICKEY MOUSE #27, PORKY PIG #24, BUGS BUNNY #26 and 27 and ANDY PANDA #13 and 14 were ever published.

From that point on until the late '50s, there were no first issues of anything except giants published except GERALD McBOING-BOING and DELL JUNIOR TREASURY. In 1959, CICERO'S CAT began with #1, and in 1961, TOP CAT and LUDWIG VON DRAKE started with #1. Other than that, no first issues are likely to have been published -- though the GUIDE lists these: NAPOLEON AND UNCLE ELBY #1, JOHN PAUL JONES #1, STEVE DONOVAN, WESTERN MARSHAL #1 and RICKY NELSON #1-5. Of the RICKY NELSON issues, only #5 is likely to have been published -- but even that would be unique in Dell annals in that it would have ended with only one issue published as a regularly-scheduled title.

One particularly bizarre numbering anomaly is FLASH GORDON #2. I have it, so I can't deny its existence -- but it still makes no sense; Dell published two FOUR COLOR issues and five in the One-Shot numbering before #2 appeared, and one AFTER it. Which of these thus becomes #1, or why it was numbered #2 at all will remain another mystery.

The GUIDE has had a long-standing problem of sorting out the many different series published by entirely separate companies which featured the same title, usually featuring frequently-licensed or public domain characters. Such an error of confusion has affected at least two titles listed as Dells that I know of. THE CAPTAIN AND THE KIDS #1-32 probably do not exist. Dell published none of the many United Feature Syndicate properties until the late '50s for a very good reason: United Feature Syndicate was publishing their own comics at the time. As the same strip was appearing in COMICS ON PARADE at that point, I've no doubt that none of these 32 issues were published by Dell, if anybody.

The other title is HUGH O'BRIAN FAMOUS MARSHAL WYATT EARP, which before the "indicia title" policy was instituted, was listed in the GUIDE as simply WYATT EARP. Since both Marvel and Charlton published WYATT EARP series which went beyond #20, it is easy to see how the confusion arose, but it's my contention that the final Dell issue is #13, December 1960-January 1961, not the listed #20. I've been paying attention, and I've never seen anything beyond #13 listed anywhere, so scratch #14-20 off your wantlists.

In 1961, the Dell Publishing Co. began producing their own comics, entirely unrelated to the Western Publishing-designed and produced comics. The only connection between the two incarnations of Dell Comics is the FOUR COLOR/One-Shot series which was shared by the two companies for just about six months when it was abandoned. #1227 was the first non-Western Dell to appear (at least numerically), and until then, the list of One-Shots is remarkably clear of errors or questions, with these two exceptions: #963 and #1217. #963 is listed as being both CHILLY WILLY (which I have) and JOHNNY MACK BROWN (which I don't). There is a JOHNNY MACK BROWN #967, however, and it's entirely possible that the #963 listing is either a total error, or Dell erred in their own numbering and corrected it during the printing, resulting in two issues with identical contents and different numbering. Can anyone tell me for sure? The other, #1217, is missing from the list entirely. It's a possibility that this was scheduled to be THE FLINTSTONES #1, which does not exist (instead, a DELL GIANT COMIC, #48, appears to have been the only thing which could have been counted as the first issue). Two other later numbers, #1277 and #1292, correspond to the general time period that TOP CAT #1 and LUDWIG VON DRAKE #1 appeared, so both of those may have originally been scheduled as FOUR COLORs and changed at the last moment.

As I said, with #1227, non-Western issues began appearing in the series in groups of ten at a time. #1227-1236, 1250-1259, 1300-1309, and probably #1320-1341 (or 1342), and #1352 or 1353 on were totally done by Dell, and are filled with holes which cannot be reasonably assigned to comics which appeared (see the separate explantion for the Dell Publishing Co.). From the above, we can see that of what's left of the FOUR COLOR numbers which remain unidentified in the GUIDE which were a part of the Western sequences (#1314-1320, 1342 or 1343-1347 and 1351 or 1351 and 1352) equals fourteen issues -- which just happens to correspond exactly to the number of issues published as Dell/Westerns dated May-July 1962. (For the record: BONANZA, BULLWINKLE'S MOTHER MOOSE NURSERY POMES, DONALD DUCK ALBUM, GYRO GEARLOOSE, KING LEONARDO AND HIS SHORT SUBJECTS, LARAMIE, LEAVE IT TO BEAVER, MAN FROM WELLS FARGO, NATION VELVET, PIXIE AND DIXIE AND JINKS, THE PRINCE AND THE P PER, THE REAL McCOYS, THE T LIGHT ZONE, and THE UNTOU BLES.) So, though we don't know actly which ones would have bee which numbers, we know that all the spaces have been accounted and that none of the missing Wes numbers exist.

By the way, cross GYRO GE LOOSE #1329 off your wantlists. one thing, it's right in the middl the Dell Publishing Co.'s numbe for another, the abovementioned July issue is numbered 01-329-2 which some poor sap must have m long ago as #1329. There are on five issues of GYRO GEARLOOS (That eight-digit number above i Dell computer code which they through their last comics in '73. people seem insistent on using th tire thing when they don't have the first five numbers are the pri title code, and they are the same each issue of a title. The final digits are the date, which is uni to each non-numbered issue. So always referred to the above GY as #207 for my own convenience the case of movies which were n reprinted, I use the title code nu i.e. THE PRINCE AND THE PAU is #654 in my files. The only co sion arises when Dell published printing of something like THE C TURE; I then revert to the dates.

One last extraneous bit of d Assuming that all the Dell/Weste sues which appeared sans number originally scheduled to appear in FOUR COLOR sequence in group ten, it all works out neatly. Te ics appeared dated between June gust and September-November o BONANZA, BULLWINKLE, FU GOOFY, MICKEY MOUSE ALB THE THREE STOOGES MEET HE NATIONAL VELVET, TREASURE LAND, THE TWILIGHT ZONE a THE UNTOUCHABLES. Only or Dell appeared after that, the Oc December BON VOYAGE, befor entire group was rechristened Go And that would have probably be among a second group of ten.

Dell Publishing Co.

As stated above, Dell began lishing self-produced comics in l '61, sharing the FOUR COLOR s numbering. In fact, they were t first to break the #1-hoodoo, be four titles with #1 in the fall of AROUND THE BLOCK WITH DU AND LOO, COMBAT, MIKE SH and THIRTEEN. However, unlik Western-produced Dell issues, th are far too many comics which m filled the empty spaces in the FO COLOR list (for the record, #12

1320-1323, 1325-1327, 1329, 1331, 1334, 1338-1340, 1352 and 1353) -- sixteen issues and over twenty comics published before May of '62 which may have been scheduled to be FOUR COLOR issues. So we must simply assume that those missing issues do not exist.

However, I have yet to see an issue of THE UNDERWATER CITY numbered #1324. I'm not saying it doesn't exist; it's not too improbable an occurance that Dell, left to its own numbering devices, actually DID put out two issues under two different numbers. But the only one I've ever seen is #1328, and I'd like to see whether this isn't one of the GUIDE's early errors repeated forever because nobody can disprove it.

It seems to be the consensus of opinion that Dell did skip DRACULA #5. There were only three issues of the monster/super-hero character reprinted (#6-8), and if #5 had been published they probably would have reprinted it.

But it has yet to be established that Dell published seven issues of ROBIN HOOD or four of CHARLIE CHAN. I have ROBIN HOOD #1 and CHARLIE CHAN #1 and 2, and have never heard of or seen any later ones. Since these fall under the multiple-company title confusion explantion, I think we can reasonably assume that those eight issues were never published.

The final question I have is about the supposed Dell, KIT KARTER #1, dated 1962. Can anyone confirm its existence?

Charlton

Charlton's numbering system has boggled the minds of many, and the PRICE GUIDE has been no help in lessening the confusion. Charlton's particular forte, helped by an understanding (or non-understanding, more probably) post office which allowed them to retain their Second Class Mailing deposits for each of their titles by simply continuing the numbering from one discontinued title to the next new one. This would seem to be an insurmountable problem since (unlike Marvel) there are no subsidiary publishing companies to match up when a comic became another. However, since this was being done during periods when Charlton would put only three or four comics out every year, it usually fortuitously happened that the yearly Statement of Ownership for the previous comic would appear in its successor. So you can tell one comic became another for certain by finding one of the spring issues.

So let us say you have JIM BOWIE #16. By checking out the Statement of Ownership you can discover that it used to be DANGER. The GUIDE's information cannot be trusted (unfortunately), but I have DANGER #14 -- so I can deduce with no reservations that JIM BOWIE #1-14 do not exist. And since JIM BOWIE became ROCKY LANE'S BLACK JACK with #20, we know that JIM BOWIE ran from #16-19 for certain, with the possibility of a #15.

Thus, many other non-existant issues can be eliminated. JOHNNY DYNAMITE began as Comic Media's DYNAMITE #1-9; it ran from #10-12 when it became FOREIGN INTRIGUES (note the "S" at the end), which ran from #13-15 and then became BATTLEFIELD ACTION with #16. So we can eliminate the non-existant #1-12 of FOREIGN INTRIGUES from the GUIDE.

One of the earliest Charltons, YELLOWJACKET, ran from #1-10, became JACK IN THE BOX with #11-16, and then COWBOY WESTERN COMICS with #17 in 1948. In 1952, the title became SPACE WESTERN, running from #40-45 before reverting to COWBOY WESTERN COMICS with #46, then COWBOY WESTERN HEROES with #47, then just COWBOY WESTERN with either #48 or #49. In 1958, the lead characters took over and the book became WILD BILL HICKOK AND JINGLES #68-76. So forget COWBOY WESTERN anything #2-16 and 40-45; they don't exist. And it was never published by Fawcett!

There are full-scale title generation sequences which have yet to be described by the GUIDE, and each defines the extent of its predecessor or successors' runs. Some of the following are pure conjecture; most however are traced through the Statements of Ownership:

We've yet to determine what ATTACK began as in 1958, but we're certain that it is NOT continued from the Youthful run, which probably ran only about seven issues and ended in 1953. The Charlton series begins with #54, and thus we may conclude that the issues between #7 and #54 are non-existant.

My guess is that BILLY THE KID begins with #9, not #7. MASKED RAIDER #8 cover features BILLY and the logo has "MASKED RAIDER" in tiny letters above a huge BILLY logo, and the dates match the point at which BILLY THE KID starts -- so it's my contention that MASKED RAIDER became BILLY THE KID with #9. MASKED RAIDER, however, resumes with #14 -- with its likely progenitor FRONTIER SCOUT, DAN'L BOONE, which ran from #10-13. The latter title very likely continued from DEATH VALLEY, a Charlton title not even listed in the GUIDE. Charlton took over that title with #7 and ran it theough #9. So add MASKED RAIDER #9-13 to the non-existant list.

BULLSEYE #8-11 do not exist either. After picking up the mailing rights and title from Mainline with #6, they changed the title to CODY OF THE PONY EXPRESS with #8 (Bullseye appears on the splash page of #8), and then OUTLAWS OF THE WEST with #11.

I doubt that there are many that care, but we're being completists about this: HIGH SCHOOL CONFIDENTIAL DIARY became CONFIDENTIAL DIARY with #13, THREE NURSES with #18, and CAREER GIRL ROMANCES with #24. So add one issue to CONFIDENTIAL DIARY.

You can write off DANGER AND ADVENTURE #15-21. It is also not a continuation of DANGER, as listed in the GUIDE; it's a continuation of THIS MAGAZINE IS HAUNTED, which Charlton got from Fawcett and which ran from #15-21 as a Charlton. DANGER AND ADVENTURE runs through #27 and becomes ROBIN HOOD AND HIS MERRY MEN with #28.

SWEETHEART DIARY #66-73 do not exist. The title changed with #66 to CYNTHIA DOYLE, NURSE IN LOVE, and then resumed as SWEETHEART DIARY with #74.

Charlton published NO issues of a comic called "FAWCETT'S FUNNY ANIMALS" (obviously). By the time Fawcett sold them the rights to that book it was FUNNY ANIMALS; we're uncertain whether the first Charlton issue is #83, 84 or 85. The book became LI'L TOMBOY with either #92 or 93.

DRAG 'N' SURF supposed appeared in 1969. Charlton wasn't doing one-shots any longer by that time, and I've never seen or heard of anyone having it. I don't believe it exists.

FIGHTIN' AIR FORCE probably began as DANNY BLAZE #1 and 2. With #54 it became WAR AND ATTACK. FIGHTIN' ARMY began as SOLDIER AND MARINE COMICS, #10-15 of which were a continuation of the Toby series. CRIME AND JUSTICE runs through #26 and becomes ROOKIE COP with #27.

There may be a gap between the St. John series of FIGHTIN' MARINES and Charlton's. The earliest Charlton we've found is #20 (though the GUIDE describes #14 as a Charlton); the last St. John we know of for sure is #11. Thanks to Matt Baker's artwork, they're too expensive to gamble on to find out.

FIGHTIN' NAVY is indeed the continuation of DON WINSLOW OF THE NAVY. FIRST KISS becomes FOR LOVERS ONLY with #39. FRANK MERRIWELL OF YALE most likely became SPEED DEMONS with #5, and SUBMARINE ATTACK (for sure) with #11.

Because of the later Super reprint issues, the Charlton run of FOXHOLE has been increased by at least eleven issues. The last Charlton FOXHOLE we've found is #7, having taken it over from Mainline with #5. Scratch #8-18.

JERRY DRUMMER probably began as NEVER AGAIN #1-8 and SOLDIER AND MARINE COMICS Vol. 2 #9, running from #10-12. KID MONTANA began life as DAVY CROCKETT #1-8. SHERLOCK HOLMES ran two issues, probably became NATURE BOY #3-5, and then became LI'L RASCAL TWINS #6-17.

The TV adaptation LONG JOHN SILVER AND THE PIRATES continues from Charlton's run of TERRY AND THE PIRATES -- which, despite the confusion in the GUIDE, is a continuation of THIS IS SUSPENSE #22-25 (what #1-21 of that run were we have no idea). The problem with this is that TERRY ran from #26-28, and LONG JOHN begins with #30. So what's #29?

MERRY MAILMAN #1 may not exist. Not only does it go against the grain of the period (one-shot; beginning with #1), but there is a 1955 issue of FUNNY ANIMALS which cover bills MERRY MAILMAN.

The first Charlton issue of MONTE HALE WESTERN is probably #81. It is certainly not #51.

MY SECRET LIFE began as YOUNG LOVERS #16-18, and became SUE AND SALLY SMITH with #48-54. What preceded YOUNG LOVERS we're not sure.

NEGRO ROMANCES (continued from heaven knows where) most likely became ROMANTIC SECRETS with #5, and then TIME FOR LOVE with #51 or 52. TEEN SECRET DIARY became NURSE BETSY CRANE with #12.
OUTER SPACE began as CHARLIE CHAN #6-9, ZAZA THE MYSTIC #10 and 11 and THIS MAGAZINE IS HAUNTED #12-16, running from #17-25.

The first run of ZOO FUNNIES from the '40s became TIM McCOY with #16, and then PICTORIAL LOVE STORIES with #22. POLICE TRAP started as a Mainline title, ran two issues as a Charlton (#5-6) then became PUBLIC DEFENDER IN ACTION.
RANGE BUSTERS may have started life as COWBOY LOVE, but definitely became WYATT EARP, FRONTIER MARSHAL with either #11 or 12.
ROCK AND ROLLO was continued from TV TEENS #3-13; we don't know what #1 and 2 were.

I have a strong suspicion that there is no SPACE ADVENTURES #22. There's a gap of over a year between #21 and 23; the mailing rights would have lapsed. Not too coincidentally, WAR AT SEA begins with #22 during that gap -- and later that year, NYOKA THE JUNGLE GIRL ended its run with #22 (it began as ZOO FUNNIES #1-13). So my guess is that SPACE ADVENTURES #23 follows that last NYOKA.

The '60s SPACE ADVENTURES also has a missing link. I've never been able to track down a #1, though friends have assured me that it exists. Can anyone say for certain? I also question 1969's OUTER SPACE #2.

SUMMER LOVE began as BRIDES IN LOVE #1-45. TEEN-AGE LOVE may have started as INTIMATE. The first series of TV TEENS (#14-15) may have continued from Fawcett's OZZIE AND BABS series. And finally, TEXAS RANGERS IN ACTION began as either CAPTAIN GALLANT or SCOTLAND YARD.

This still leaves the probability of many more issues existing which do not appear in the GUIDE simply to explain the many dangling sequences. Charlton published a full five issues of RAMAR OF THE JUNGLE following the two issue Toby run. And DAVID CASSIDY's final issue is #14, September, 1973.

But there are still a number of sequences which defy explanation. Supposedly, there are two issues of BADGE OF JUSTICE numbered #22 and 23 before it begins again with #1. Why does COWBOY LOVE, after picking up the Fawcett numbering until #30, begin over with #7? What was FREDDY before it began with #12? Did Charlton really publish one issue of LOVE, 10 STORIES numbered #6? Why is there but one issue of SWEETHEART LOVE STORIES numbered #32? What did SWEETHEARTS begin as, since Fawcett's run of the title ends with #125 and Charlton's starts with #23? And why does Charlton's run of YOUNG EAGLE begin with #4?

It's my opinion that each of these mysteries has a logical solution, and that these are not the work of sloppy office workers.

Gold Key/Whitman

Longtime TCR readers will recall that we published an index to the Gold Key line by title code numbers, and that there were a number of missing numbers and a few comics we questioned as existing. The only issues other than the comics listed last time as having been skipped whose existence I doubt are THE LITTLEST SNOWMAN reprint of 1964, and the LADY AND THE TRAMP giant 1967 reprint. I've not been able to find either, though I have seen the former advertised, and the latter is described in the GUIDE.

Super/IW

Since this comics group had probably the most bizarre distribution of any in the history of comics (prior to Whitman, at least), it's not impossible to believe that any of the 122 of the 357 IW/Super comics listed in the GUIDE that we have yet to find may exist somewhere. However, the market being what it is, we're fairly certain that had DOLL MAN #1 and 18 actually been issued by IW, somebody would have offered them for sale by this time. (There were three PLASTIC MAN issues and three DOLL MAN issues, which is some sort of record -- but then you're asking for them from a company whose titles rarely ran #1,2,3,8,11,15,18). Also highly likely to be ghosts are BLAZING GUNS #13 and 14 -- #13 being Super published no #13s for any of their titles, and #14 because all titles which had #14s had no #13s, and B.S.G. did. We also having that STAR VENTURE COMICS actually someone's typographical representation of STAR FEATURE COMICS, which reprints a late issue of Quality's FEATURE COMICS.

One IW/Super issue not in the GUIDE is YOUNG HEARTS IN LOVE #18, though #17 is.

Marvel

Our final group for today, and so thoroughly researched and covered by various people (notably Gary Olshevsky and Jim Vadeboncoeur) that there isn't much listed which does not exist. The MILLIE THE MODEL titles have finally been straightened. However, the GUIDE still lists TEEN-AGE ROMANCE as a continuation of the St. John comic -- which it is not. Thus, there is no Marvel #65-82; this title merely continues where MY OWN ROMANCE left off: #7 is my final deletion is THE FUNNY WORLD OF HANNA-BARBERA #1, which we listed in TCR, but which never published.

So that's it. If you can prove any of these comics DO exist, or you can add information to the publication listings, or if you have a list of your own long-sought comics you want to question, let's hear from you. We have the means to settle some of these questions once and for all. - Mike Tiefenbacher

Comix Worth Checklist

By Clay Geerdes

ARE YOUR HIGHS GETTING YOU DOWN? ($1.50 from Last Gasp, 2180 Bryant Street, San Francisco, CA 94110]. A comic that deals with addictions -- alcohol, marijuana, etc.

CEREBUS No. 24 and 25 ($2.00 each postpaid from Dave Sim, 221 Queen Street South #1401, Kitchener, Ontario, CANADA N2G 1W5]. The continuing adventures of Dave Sim's Conan-barbarian.

DOPIN' DAN No. 4 ($1.50 from

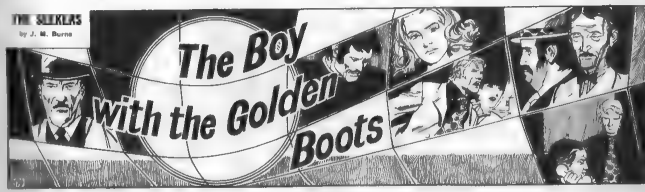
[Continued on page 31

THE SEEKERS
by John Burns

THE SEEKERS
by J. M. Burns & P. Douglas
THERE WAS THE DRUG I INVENTED TO ESCAPE MY BLACKMAILERS! IT FAKED DEATH SO CLEVERLY THAT, WITH THE AID OF A FRIEND IN THE UNDERTAKING BUSINESS, I WAS ABLE TO VACATE MY SPECIALLY PREPARED COFFIN AND TRY TO START A NEW LIFE ELSEWHERE!
SO THAT'S HOW YOU MANAGED TO CHEAT THE GRAVE TWICE?
BUT NOT AGAIN, MISS DOVE— THIS OVERDOSE WILL BE FATAL— AND I'LL BE AT PEACE FOR EVER...
THE BOTTLE WAS AT HIS LIPS... AND AS THE TRAIN SCREAMED INTO THE TUNNEL— A SHOT RANG OUT...

THE SEEKERS
by J. M. Burns & P. Douglas
ABOARD THE NON-STOP EXPRESS DEATH ONCE MORE HAS BEEN CHEATED OF HERBERT SMITH THE MAN WHO "DIED" TWICE...
...AS A DESPERATE FIGHT ENSUES BETWEEN HIS BLACKMAILERS AND THE SEEKERS...
BEEN DYING TO MEET UP WITH YOU AGAIN, SISTER, EVER SINCE YOU AND YOUR BUDDY-BOY TRIED TO DROWN ME!
NEED A HAND, JACOB?
USE IT TO P.... THE DAWN COMMUNICATION CORD, WOMAN. I'LL STAND THE £25

THE SEEKERS
by J. M. Burns & P. Douglas
WHAT HAPPENED?
YOU FELL FROM THE TRAIN WHEN THEY SLAMMED ON THE BRAKES! IT KNOCKED OUT THE OTHER GUY, TOO!
HE AND HIS BLACKMAILING GIRLFRIEND ARE NOW BEING CARTED OFF TO JUSTICE IN THE LOCK-UP MAIL CAGE BY COURTESY OF DEAR OLD BRITISH RAIL!
AND SCHOOLMASTER SMITH'S SAFE?
MMM. WE'VE MADE IT POSSIBLE FOR HIM TO RETURN FROM THE DEAD AND LIVE IN PEACE FOR THE REST OF HIS NATURA...
SO TONIGHT WE'LL CELEBRATE THE END OF ANOTHER CASE, SUSANNE. LUV. CANDLELIGHT... WINE... BUT NO FLOWERS BY REQUEST.



THE SEEKERS
by J. M. Burns
...I'LL SAY IT JUST ONCE MORE—WE CANNOT HELP YOU! IT'S NOT A BIT OF USE YOUR BULLYING ME—AND IF YOU INSIST ON COMING HERE I'LL HAVE YOU FORCIBLY EJECTED! GOODBYE!
©1982

WHO WAS THAT? THE TAX MAN... THE MINISTRY OF...
PAH! A MAN WITH THE VOICE AND MANNERS OF A LOW COMEDIAN AND A NAME TO MATCH... ERNIE ENTWHISTLE!

THAT UN'S A REET BITCH! NG UP ON ERN ENTWHISTLE, W SHE? WELL, G 'EM SEEKERS!

THE SEEKERS
by J. M. Burns
©1981
ERNIE ENTWHISTLE—IN WHOM I DON'T BELIEVE FOR A MOMENT—SEEMED TO THINK WE WERE THE LOST PROPERTY OFFICE...
WELL, IN A MANNER OF SPEAKING WE ARE!

AND HIS MANNERS! HE WAS YELLING ABOUT A CUP...
A CUP! I KNEW THAT NAME MEANT SOMETHING...

AYE, LAD! AND 'APPEN IT'L MEAN A LOT MO YER SHAKE TH 'AIR OUT O' YER EARS AND 'ARK WHAT AH'VE GOT SAY! AH'M ERNIE ENTWHISTLE.

THE SEEKERS
by J. M. Burns
©1982
ERNIE ENTWHISTLE! MANAGER OF CASTLEGATE UNITED—HOLDERS OF THE ATLANTIC GOLD CUP...
YER BEIND THE TIMES, LAD. WE DIVN'T OLD IT... BUT NOT 'ARD ENOUGH!

AS I TOLD YOU ON THE TELEPHONE—IF YOUR TROPHY HAS BEEN STOLEN IT IS A SIMPLE MATTER FOR THE POLICE! THIS IS A SPECIALISED AGENCY...
SPECIALISN IN SHE-DRAGONS AND FANCY-BOYS BY THE LOOK O THINGS! MAYBE AH'M WASTIN' YE TIME...

...BUT AH DON'T WANT T' COPPERS BROUGHT IN. T' CUP'S GONE...AND GOLDEN GARRY'S GONE WI' IT... AND MA WIFE WI' 'IM.'
GOLDEN GARRY! THE BOY WITH THE BULLION BOOTS...

THE SEEKERS
by J. M. Burns
©83
GOLDEN GARRY GOLIGHTLY, ENGLAND'S MOST EXPENSIVE FOOTBALLER, HAS DISAPPEARED WITH THE GOLD CUP, THE WORLD'S MOST PRIZED CLUB TROPHY, AND WITH MRS. ENTWHISTLE... ER... YOUR WIFE, IS THAT RIGHT?
IT IS! AND THERE'S NO NEED TER CUDDLE ME...

VERY WELL, MR. ENTWHISTLE. NOW YOU'VE SHOWN US YOU'RE A HARD, GRITTY, NO-NONSENSE NORTHERNER—WHAT'S YOUR OFFER?
NOW YER TALKIN' SENSE! A.L. REET, LASS. AH'LL GIVE IT TO YER STRAIGHT...

AND YOUR WIFE? OR YOU CARE WHAT SHE'S RETURNED I
ON BEALF OF CASTLEGATE UNITED—AH'M OFFERIN' TEN THOUSAND QUID FOR THE RETURN OF GOLIGHTLY AND T' CUP... UNDAMAGED! AND NO PUBLICITY... AH'LL NOT BE MADE A LAUGHIN' STOCK!

THE SEEKERS
by John Burns

THE SEEKERS
by J. M Burns
HA WIFE CAN'T SCORE GOALS... AN' THERE'S NO PLACE FOR 'ER IN A GLASS CASE IN THE BOARDROOM— OR IN MA BED! YOU CAN 'AVE 'ER AS A BONUS! THERE'S ALL I KNOW ABOUT I' MATTER IN THAT ENVELOPE— NOW GET ON WI' IT!
ONE OF NATURE'S GENTLEMEN!
SHE SEEMS TO ASSUME WERE TAKING THE JOB...
FOR TEN THOUSAND POUNDS HE IS ENTITLED TO ASSUME A GREAT DEAL WE... TAKE HIS ADVICE— AND GET ON WITH IT! CALL SUSANNE AND TELL HER TO MAKE HASTE HERE

THE SEEKERS
by J. M. Burns
THE ATLANTIC GOLD CUP— WON BY CASTLEGATE UNITED ON DISPUTED PENALTY GOAL AGAINST ATLETICO BARRANCA OF E. PARADOX!
GOLDEN GARRY GOLIGHTLY— TWO HUNDRED THOUSAND QUID'S WORTH OF BIG-HEADED SOCCER GENIUS!
...AND WOS ERNIE ENTWHISTLE? HEAVEN HELP HER!
...AND ALL THREE VANISHED TOGETHER ONE WEEK AGO! THAT'S ALL THE INFORMATION...
JACOB! GET DOWN! A GRENADE...!

THE SEEKERS
by J. M. Burns
CRISIS IN THE SEEKERS' OFFICE— A GRENADE ON THE CARPET!
GET DOWN, JACOB! I'LL TRY TO TIP IT ROUND THE DOOR...
UNA! YOU CAN'T...
THE DOOR WILL TAKE THE BLAST! I HOPE TO GOODNESS THERE'S NO ONE OUTSIDE!
ROLL AWAY! I'LL BLOW ANY SECOND!
FIFTY SECONDS! EITHER THAT GRENADE'S A DUD— OR IT HAS THE LONGEST FUSE SINCE THE NEW YORK POWER FAILURE! I'LL GO OUT AND DISPOSE OF IT!
CAREFUL! IT MAY STILL BE LIVE!

THE SEEKERS
by J. M. Burns
I TAKE A LOOK. THANK GOODNESS SUSANNE'S TAKEN HER TIME.
DON'T SAY IT! THAT GRENADE MIGHT HAVE LANDED RIGHT AT HER FEET!
WHAT ARE YOU TWO PLAYING AT? I TRIPPED OVER THIS THING AND LADDERED MY TIGHTS!
S-S-SUSANNE! ARE YOU MAD? THAT THING'S LIABLE TO...
I DOUBT IF IT'S ABOUT TO DO ANYTHING... BECAUSE IT'S A PLASTIC TOY AND STAMPED 'MADE IN HONG KONG'! BUT IT'S CERTAINLY A VERY GOOD REPLICA!

THE SEEKERS
by J. M. Burns
HERE, LET ME SEE THAT GRENADE
HEY, WHAT'S THAT B.I. OR PAPER
ENTWHISTLE?
"FORGET YOU HAVE BEEN, SENOR ENTWHISTLE. OR THE NEXT ONE WILL BE REAL!"
SENOR ENTWHISTLE! AND A CUP WON ON A DISPUTED PENALTY FROM A SOUTH AMERICAN TEAM! IT BEGINS TO MAKE SENSE!
LONDON AIRPO
FLIGHT TIMES TH
PLEASE — TO CON
WITH EL PARA
FLIGHT!

THE SEEKERS
by J. M. Burns
...SO YOU BELIEVE THAT SOME FRUSTRATED SOUTH AMERICAN FOOTBALL FANS HAVE STOLEN THE CUP THAT THEY THINK THEIR TEAM SHOULD HAVE WON...
...AND AT THE SAME TIME, KIDNAPPED GOLDEN GARRY GOLIGHTLY— THE MAN WHO SCORED THE PENALTY THAT CLINCHED THE CUP FOR CASTLEGATE UNITED!
AREN'T YOU FORGETTING ONE THING? MRS. ERNIE ENTWHISTLE... WHERE DOES SHE FIT INTO THIS FAR-FETCHED THEORY? NOBODY WOULD SNATCH TWO PEOPLE FOR THE SAKE OF A GOLDEN FOOTBALL!
THAT SHOWS HOW YOU KNOW ABOUT TH TO LATIN AMERICANS BALLS A RELIGION... EVEN HAVE WARS OV PROBABLY MRS. ENTW GOT IN THE WAY— THEY TOOK HER ALONG TOO...

THE SEEKERS
by J. M. Burns
SO WE'RE RUSHING OFF TO SOUTH AMERICA ON A WILD HUNCH?
IT'S THE ONLY LEAD WE HAVE...
...AND IT COULD TAKE US TO A TEN THOUSAND POUND FEE... AND THE CHANCE TO GET EVEN WITH A JOKER WHO DELIVERS HIS THREATS IN A TOY GRENADE!
HMMM! AND REMEMBER... THE NEXT ONE WILL BE REA...!
AS THE FLIGHT TO EL IS ANNOUNCED...
THEY DO NOT FRIGHTEN SO EASY, AMIGO!
ALAS, COM I FEAR THES WILL NOT B EASY ONE

THE SEEKERS
by J. M. Burns
...AND WHEN WE GET TO EL PARADOR— WHAT THEN?
SOMEONE KNOWS WE'RE ON THIS CASE— AND WANTS US OFF IT! MY GUESS IS THEY'LL SHOW US WHERE TO LOOK!
SOMEWHERE OVER THE SOUTH ATLANTIC...
BARRANCA, CAPITAL OF BANANA REPUBLIC OF EL PARADOR... OH WELL... AT LEAST I'LL GET A TAN...
HOLD THEM, COMPADRE, WHILE I SPEAK TO THE CAPTAIN. I THINK HE WILL LISTEN TO ME!
JACOB! WAKE UP... WE'VE BEEN SKY-JACKED!

The Menomonee Falls Gazette

PAUL TEMPLE
by FRANCIS DURBRIDGE
WAS THAT STRICTLY TRUTHFUL, MISS GREY? YOU DON'T KNOW WHICH GIRL WAS CAUGHT SMOKING POT?
NOT STRICTLY TRUE, BUT I DON'T LIKE BEING BULLIED—ESPECIALLY BY POLICEMEN WHO MAKE THEIR MINDS UP TOO QUICKLY.
FAIR ENOUGH—BUT WITHHOLDING FACTS IN A CASE OF MURDER IS A DANGEROUS LINE TO TAKE
ALL RIGHT, MR. TEMPLE—I'LL TELL YOU...
IT WAS ANGELA PERRIGO!
YOU MEAN THE GIRL WHO DISCOVERED THE MURDER?
PAUL TEMPLE
by FRANCIS DURBRIDGE
I THINK THIS IS SOMETHING YOU MUST TELL THE SUPERINTENDENT. THIS GIRL ANGELA THREATENED WITH EXPULSION, SENT TO FIND THE PRINCIPAL IN HER FLAT. SHE JUST COULD HAVE...
ANGELA IS WILD—DIFFICULT FAMILY BACKGROUND—EVERYTHING AGAINST HER. BUT I DON'T BELIEVE THAT SHE—OR ANY GIRL IN THIS SCHOOL—COULD HAVE COMMITTED MURDER!
I TAKE YOUR POINT, MISS GREY, BUT...
AND THERE'S SOMETHING ELSE YOU SHOULD KNOW... WE HAD ANOTHER NASTY INCIDENT HERE—ONLY LAST WEEK... A PEEPING TOM!
PAUL TEMPLE
by FRANCIS DURBRIDGE
A PEEPING TOM? TELL ME MORE!
LET'S TAKE A WALK, AND I CAN TELL YOU WHAT HAPPENED...
YOU SEE THAT TREE? SOMEBODY CLIMBED UP IT LAST THURSDAY NIGHT. IT'S OUTSIDE DORMITORY J—AND THAT'S RIGHT NEXT DOOR TO MISS PARSON-BYRNE'S SITTING ROOM!
AND SOMEBODY SAW HIM?
ONLY ONE PERSON—IN THE DORMITORY—AND IT WAS JANICE GRANT!
PAUL TEMPLE
by FRANCIS DURBRIDGE
SHE SAID SHE THOUGHT SHE DID BUT BECAUSE SHE WASN'T CERTAIN, SHE WOULDN'T NAME HIM!
AND DID JANICE RECOGNISE THIS PEEPING TOM?
HELLO, SERGEANT. ANY DEVELOPMENTS?
YES, SIR. I THOUGHT YOU OUGHT TO KNOW THAT THE GIRL JANICE GRANT HAS BEEN FOUND!
DET. SUPT. GARROW WOULD LIKE TO SEE YOU, MR. TEMPLE. IT SEEMS THE GIRL IS IN HOSPITAL, EXHAUSTED—AND THE POLICE HAVE BEEN DENIED ACCESS TO HER

PAUL TEMPLE
by Durbridge & Mendoza

SHE'S UNDER SEDATION AND THE DOCTORS SAY SHE'S IN NO STATE TO BE INTERROGATED. I THOUGHT PERHAPS YOU AND MRS. TEMPLE...
I READ YOUR THOUGHTS SUPERINTENDENT!

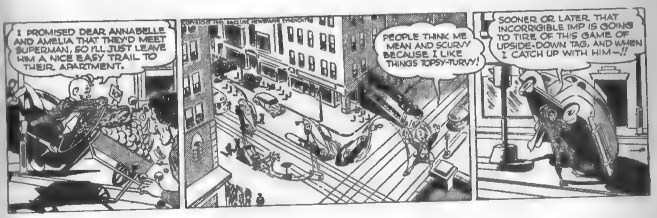
PAUL TEMPLE
by FRANCIS DURBRIDGE
I BELIEVE YOU ARE— AS IT WERE— STANDING IN FOR JANICE GRANT'S MOTHER MRS. TEMPLE
YOU COULD PUT IT THAT WAY SUPERINTENDENT
38

IN WHICH CASE YOU HAVE THE RIGHT TO SEE HER IN HOSPITAL. I WOULD BE GLAD IF YOU WOULD— AND LET ME KNOW ANYTHING SIGNIFICANT THAT SHE SAYS

SHE'S STILL UNDER SEDATION, BUT SHE'S CONSCIOUS— AND RATHER DISTURBED. PLEASE DON'T STAY WITH HER TOO LONG.
OF COURSE NOT SISTER

PAUL TEMPLE
by FRANCIS DURBRIDGE
WHEN I HEARD THAT MISS FARSON-BYRNE HAD BEEN STABBED I KNEW IT WAS MY FAULT.
BUT THAT DOESN'T MAKE SENSE, JANICE
40

SUPERMAN by Siegel & Shuster


I PROMISED DEAR ANNABELLE AND AMELIA THAT THEY'D MEET SUPERMAN, SO I'LL JUST LEAVE HIM A NICE EASY TRAIL TO THEIR APARTMENT.
PEOPLE THINK ME MEAN AND SCURVY BECAUSE I LIKE THINGS TOPSY-TURVY!
SOONER OR LATER, THAT INCORRIGIBLE IMP IS GOING TO TIRE OF THIS GAME OF UPSIDE-DOWN TAG, AND WHEN I CATCH UP WITH HIM—!!

DINNER'S READY, BUT HE HASN'T COME BACK YET.
BUT WE DIDN'T SEE HIM LEAVE. COULD WE HAVE SAID SOMETHING TO HURT MISTER MICKLEPICKLE'S FEELINGS?
I WISH YOU'D GET MY NAME STRAIGHT. IT'S MIXYZTPLK!
GRACIOUS SAKES ALIVE! THERE YOU ARE! WHY, YOU LITTLE WISE-ACRE—YOU WERE HIDING UNDER THE TABLE!
THE UPSIDE-DOWN TRAIL OF MR. MIXYZTPLK LEADS STRAIGHT TO THAT APARTMENT AT THE HEAD OF THE STAIRS! AT LAST!

WHAT ABOUT THAT PHONY PROMISE TO INTRODUCE US TO SUPERMAN?
YOU GRIEVE ME DEEPLY, DEAR AUNTIE AMELIA. MAY I CALL YOU "AUNTIE"? SUPERLL BE HERE ANY MINUTE.
THERE, YOU ARE—YOU POP-EYED CLOWN!
SUPERMAN!
SEE! WHAT DID I TELL YOU?
WHEN I GET MY HANDS ON YOU—!
KEEP HIM AWAY, AUNTIE AMELIA!
DON'T YOU DARE TOUCH HIM, YOU BULLY! WHAT'S THE MEANING OF THIS?

IF YOU SO MUCH AS LAY A HAND ON MR. MIXTAPICKLE, I'LL KNOCK YOUR BLOCK OFF!
AND TO THINK WE WERE SO ANXIOUS TO MEET YOU!
BUT, LADIES—
THAT LITTLE IMP HAS DISRUPTED THE ENTIRE CITY! HE'S A MENACE!
YOU'RE PLAIN DAFFY! HE'S NO LITTLE GINK LIKE HIM!
WE KNOW HE'S GOING TO ENG—
HE'S GOING TO REFORM AND GET A JOB,
HE WON'T IN THIS DIMENSION! IF I CAN HELP IT,
HOLD ON! I CAN'T GO BACK TO THE FOURTH DIMENSION ANYMORE!
CAN'T GO BACK? WHY NOT?
BECAUSE I'M A REFUGEE!

YOU'VE ALWAYS BEEN ABLE TO RETURN TO THE FOURTH DIMENSION BY SAYING YOUR NAME BACKWARD - WHAT'S SO DIFFICULT ABOUT THAT?
NOTHING - EXCEPT THAT THE KING WANTS MY HEAD!
HIS MAJESTY USED TO LOVE MY PRANKS. I WAS HIS FAVORITE JESTER. BUT THE LAST TIME I VISITED THIS DIMENSION I PICKED UP A NEW STUNT THAT I WAS FOOLISH ENOUGH TO TRY ON THE KING.
I DIDN'T KNOW HE HAD SUCH A PROVINCIAL SENSE OF HUMOR. HE DIDN'T THINK THE STUNT WAS FUNNY AT ALL. SO I DON'T DARE GO BACK TILL HE COOLS OFF.
WHAT DID YOU DO?
I GAVE THE KING A HOT-FO

THAT'S WHY I'M A REFUGEE. IF YOU EVER GET TO BE A COURT JESTER, NEVER GIVE A KING A HOT-FOOT.
SO YOU'RE A HEADACHE EVEN IN YOUR OWN DIMENSION,
I CAN'T DENY YOU THE RIGHT OF ASYLUM IN METROPOLIS, BUT ANY MORE TOPSY-TURVY STUNTS OUT OF YOU, AND BACK YOU GO!
BAH! YOU DON'T SCARE ME, SUPES!
MR. MIXTAPICKLE- THAT'S NOT THE RIGHT ATTITUDE. YOU PROMISE SUPERMAN YOU'LL BEHAVE.
BUT I DON'T KNOW HOW! I LOVE MISCHIEF!
YOU'RE GOING TO WORK! THAT'LL KEEP YOU OUT OF MISCHIEF. NOW PROMISE!
GOODNESS NOT GOING BRING HE ALL. BUT- I'LL TRY, A AMELIA...

I'M GOING TO HOLD YOU TO YOUR PROMISE TO BEHAVE.
I DIDN'T PROMISE TO BEHAVE. I ONLY SAID I'LL TRY. BESIDES, EVEN YOU CAN'T SEND ME BACK TO THE FOURTH DIMENSION UNLESS I SAY MXYZPTLK BACKWARD.
AND YOU CAN'T MAKE ME SAY IT,
I'VE BEEN ABLE TO TRICK YOU INTO SAYING IT BEFORE, AND I CAN DO IT AGAIN. REMEMBER THAT.
DON'T WORRY, SUPERMAN. HE'S GOING TO BE TOO BUSY WORKING TO GET INTO MISCHIEF.
WHAT CAN I WORK AT?
THE ONLY BUSINESS I KNOW IS MONKEY BUSINESS.
THAT'S A CINCH! ANN AND I ARE GOING TO YOU A TRADE. WE'R BEST COOKS IN T COUNTRY. AND Y GOING TO BE A C

YOU'RE GOING TO TEACH ME TO BE A CHEF? OH- I LIKE THAT. I'LL BE ABLE TO WORK IN A BIG HOTEL AND REALLY HAVE FUN.!
NEVER MIND THE FUN! I'LL BE WATCHING YOU.
NOW THAT'S SETTLED-HOW ABOUT DINNER? IT'S GETTING COLD. WON'T YOU STAY, S'PERMAN?
AN INVITATION FROM THE MANNERS OF THE DAILY PLANET'S RECIPE COLUMN? I CAN'T REFUSE!
WAIT'LL YOU TASTE THIS DRESSING. IT'S OUT OF THIS WORLD!
HERE, C'HICKIE! NICE, CHICKIE!
E-E-EEE!!
I'M AFRAID NOT GOING T SO EASY GET MR. MXYZPT BEHAVE!

ST Pocket Checklist

☐ CAPTAIN VICTORY #1

July 1981

☐ CREEPY #130
☐ CREEPY #131
☐ EERIE #124
☐ FAMOUS MONSTERS OF FILMLAND #176
☐ THE ROOK #10
☐ VAMPIRELLA #98
☐ VAMPIRELLA #99

☐ BATTLEFIELD ACTION #71
☐ BILLY THE KID #144
☐ FIGHTIN' ARMY #154
☐ THE FIGHTIN'S #42
☐ GHOSTLY TALES #151
☐ WAR #29

☐ BEEP BEEP, THE ROAD RUNNER #97
☐ BUGS BUNNY #228
☐ CHIP 'N' DALE #73
☐ DAISY AND DONALD #51
☐ DONALD DUCK #231
☐ THE FOX AND THE HOUND #2
☐ HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS #70
☐ LITTLE LULU #263
☐ LOONEY TUNES #39
☐ MICKEY MOUSE #213
☐ THE PINK PANTHER #80
☐ PORKY PIG #102
☐ SUPER GOOF #65
☐ TOM AND JERRY #336
☐ TWEETY AND SYLVESTER #111
☐ UNCLE SCROOGE #188
☐ WALT DISNEY'S COMICS AND STORIES #490
☐ WINNIE-THE-POOH #25
☐ YOSEMITE SAM #73

☐ ACTION COMICS #524
☐ ADVENTURE COMICS PRESENTS DIAL "H" FOR HERO #486
☐ ALL-STAR SQUADRON #2
☐ ARAK, SON OF THUNDER #2
☐ BATMAN #340
☐ THE BEST OF DC #17 [Supergirl]
☐ THE BRAVE AND THE BOLD #179
☐ DC COMICS PRESENTS #38
☐ DC SPECIAL BLUE-RIBBON DIGEST #14 [UFO Invaders]
☐ DETECTIVE COMICS #507
☐ THE FLASH #302
☐ GHOSTS #105
☐ G.I. COMBAT #234
☐ GREEN LANTERN #145
☐ HOUSE OF MYSTERY #297
☐ JONAH HEX #53
☐ JUSTICE LEAGUE OF AMERICA #195
☐ KRYPTON CHRONICLES #2
☐ THE LEGION OF SUPER-HEROES #280
☐ THE NEW ADVENTURES OF SUPERBOY #22
☐ THE NEW TEEN TITANS #12
☐ SECRETS OF HAUNTED HOUSE #41
☐ SGT. ROCK #357
☐ SUPERMAN #364
☐ THE SUPERMAN FAMILY #211
☐ THE UNEXPECTED #215
☐ UNKNOWN SOLDIER #256
☐ WARLORD #50
☐ WEIRD WAR TALES #104
☐ WONDER WOMAN #234
☐ WORLD'S FINEST COMICS #272

☐ HEAVY METAL #53 [V5#5]
☐ NATIONAL LAMPOON #137 [V12#37]

☐ THE AMAZING SPIDER-MAN #221
☐ THE AVENGERS #212
☐ THE AVENGERS ANNUAL #10
☐ CAPTAIN AMERICA #262
☐ CAPTAIN AMERICA ANNUAL #5
☐ CONAN THE BARBARIAN #127
☐ CONAN THE BARBARIAN ANNUAL #6
☐ CRAZY MAGAZINE #78
☐ DAREDEVIL #175
☐ DAZZLER #6
☐ THE DEFENDERS #100
☐ DOCTOR STRANGE #49
☐ DRAG ONSLAYER #1
☐ FANTASTIC FOUR #235
☐ FANTASTIC FOUR ANNUAL #16
☐ FOR YOUR EYES ONLY #1
☐ GHOST RIDER #61
☐ THE INCREDIBLE HULK #264
☐ IRON MAN #151
☐ KA-ZAR THE SAVAGE #7
☐ MARVEL SUPER ACTION #36
☐ MARVEL SUPER-HEROES #102
☐ MARVEL TALES #132
☐ MARVEL TEAM-UP #100
☐ MARVEL TEAM-UP ANNUAL #4
☐ MARVEL TWO-IN-ONE #80
☐ MARVEL TWO-IN-ONE ANNUAL #6
☐ MASTER OF KUNG FU #105
☐ MICRONAUTS #34
☐ MOON KNIGHT #12
☐ PETER PARKER, THE SPECTACULAR SPIDER-MAN #59
☐ POWER MAN AND IRON FIST #74
☐ RAIDERS OF THE LOST ARK #2
☐ ROM #23
☐ THE SAVAGE SHE-HULK #21
☐ THE SAVAGE SWORD OF CONAN #68
☐ SGT. FURY #166
☐ SPIDER-WOMAN #40
☐ STARBURST #34
☐ STARBURST #35
☐ STAR TREK #16
☐ STAR WARS #52
☐ THOR #312
☐ THE UNCANNY X-MEN #150
☐ THE UNCANNY X-MEN ANNUAL #5
☐ WHAT IF? #29 [Avengers]

[Continued from page 22]

Gasp]. Ted Richards re-enlists his character to fight in World War III.

GEN OF HIROSHIMA No. 2 [$2.00 postpaid from Educomics, P.O. Box 40246, San Francisco, CA 94140]. Keija Nakazawa's continuing story of a pacifist family living in Hiroshima during the period of the atomic bomb.

THE HEMBECK FILE [$3.00 postpaid from Fantaco, 21 Central Avenue, Albany, NY 12210]. A collection of Fred Hembeck's odds and ends (including the cartoons which ran in TCR a couple of years ago).

PSYCHO COMICS [$2.00 postpaid from New Look Comics, 351 West 14th Street Suite 20, New York, NY 10014].

RIP OFF COMIX No. 8 [$1.50 from Rip Off Press, P.O. Box 14158, San Francisco, CA 94114]. Freak brother Phineas gets an abortion. Jesus goes back to the old west. Wonder Warthog fights the Titans. Fat Freddy's Cat appears, and so does a selection of humor by British cartoonists Hunt Emerson, Tony Benyon, Edward Barker, Kurt Vile, Pedro Henry, Savage Pencil, Chris Welch, Leo Baxandale and Terry Gilliam.

SMILIN' ED No. 4 [$1.50 from Fantaco]. Art by Raoul Vecina and Fred Hembeck. This issue parodies television.

NEWAVE COMICS
ADVANACED MUTANT COMIX No. 1 [40¢/stamp from Mike Urban, 2560 Hacienda Place, Lake Havasu City, AZ 86403]. 8 pages, 5 1/2" x 8 1/2".

BAR WARS [50¢/stamp from Jack D. Zastre, P.F. #2, P.O.Box 2306, Winnipeg, Manitoba, CANADA R3C 4R6]. Mini.

BEDTIME FOR RONZO [50¢/stamp from Jerry Goebert, RD 4, Box 266, Blairsville, PA 15717]. Story: Jerry Goebert, Art: Ben Adams. 8 pages.

BABYFAT No. 22 [50¢/stamp from Comix World, Box 7081, Berkeley, CA 94707]. Adults only on all underground and newave. #22 has a Harvey cover with art by Dale Oliver, Alex Tamsula, Brad Foster and Clay Geerdes.

CERVINE FOLLIES [25¢/18¢ stamp from Jerry Collins and Timothy Fay, 729 Kimball Street NE, Fridley, MN 55432]. 8 pages, 5 1/2" x 8 1/2"; funny animal humor from Collins and Fay.

COSMIC FLOTSAM [50¢/stamp from 1232 Downing Street, Winnipeg, Manitoba, Canada R3E 2R7]. Jam by Roldo, Jack, Kenny Moran and friends. 8 page mini.

DRY ROT [50¢/stamp from Comix World]. Mini by Michael Roden.

EXQUISITE CORPSE COMIX [$2.00 postpaid; write Comix World for address]. 8 pages, 7" x 8 1/2", printed on vellum. Design work by Bill Shut, Kelly Adler, Penny Bartlett. 100 printed.

[For more complete coverage of underground, newave, and foreign comix, subscribe to the COMIX WORLD NEWSLETTER, $11.00 for 48 issues, from Clay Geerdes, P.O. Box 7081, Berkeley, CA 94707. Make checks payable to Clay Geerdes. My current special: 1) a 12-issue introductory subscription to CW; 2) a copy of THE COLLECTORS GUIDE TO NEWAVE COMIX; 3) a copy of the first issue of COMIX WAVE, the club magazine; and 4) 50 assorted mini-comix -- all for $25.00. Mention that you read about it in TCR! COMIX WORLD will be at the following conventions this summer: Bay Con, June 7th, University of San Francisco (McKaren Hall); Creation Con, June 20-21, Hyatt-Regency Hotel, San Francisco; San Diego Comicon, July 23-26, El Cortez Hotel, 7th and Ash, San Diego, CA). © Clay Geerdes, 1981. All rights reserved.

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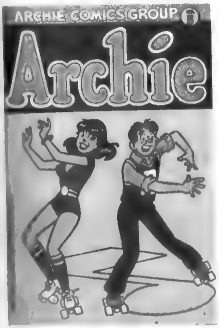
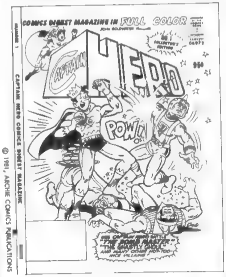
Archie Coming Attractions

ARCHIE GIANT SERIES MAGAZINE No. 508, September. This issue features BETTY AND VERONICA SUMMER FUN. Dan DeCarlo did the cover. [6/23]

ARCHIE GIANT SERIES MAGAZINE No. 508, September. Dan DeCarlo did the cover. [6/23]





ARCHIE'S GIRLS, BETTY AND VERONICA No. 309, September. Dan DeCarlo did the cover. [6/23]

ARCHIE'S JOKEBOOK No. 280, September. Stan Goldberg did the cover. [6/23]

ARCHIE'S PALS 'N' GALS No. 153, September. Stan Goldberg did the cover. [6/23]

PEP No. 377, September. Stan Goldberg did the cover. [6/23]

ARCHIE No. 308, September. Dan DeCarlo did the cover. [6/30]

ARCHIE GIANT SERIES MAGAZINE No. 509, September. This issue features THE WORLD OF ARCHIE. [6/30]

JUGHEAD No. 316, September. Stan Goldberg did the cover. [6/30]

LAUGH No. 365, September. Stan Goldberg did the cover. [6/30]

ARCHIE COMICS GROUP
Sabrina
The Teen-Age Witch
AUNT HILDA, COUSIN AMBROSE IS PUTTING YOUR BREW INTO HIS CAR!
IT'S ONE OF HIS DIZZY EXPERIMENTS, SABRINA!

LAUGH COMICS DIGEST MAGAZINE No. 36, September. [6/30]

LITTLE ARCHIE No. 170, September. Dexter Taylor did the cover. [6/30]

ARCHIE ANNUAL DIGEST MAGAZINE No. 39, September. Dan DeCarlo did the cover. [7/7]

ARCHIE GIANT SERIES MAGAZINE No. 510, September. This issue features BETTY AND VERONICA SPECTACULAR. Stan Goldberg did the cover. [7/7]

BETTY AND ME No. 123, September. Stan Goldberg did the cover. [7/7]

CAPTAIN HERO COMICS DIGEST MAGAZINE No. 1, September. Reprints of the Jughead-as-super-guy strip are featured. Stan Goldberg did the cover. [7/7]

JUGHEAD'S JOKES No. 74, September. Stan Goldberg did the cover. [7/7]

LIFE WITH ARCHIE No. 226, September. Stan Goldberg did the cover. [7/7]

ARCHIE AND ME No. 129, September. Stan Goldberg did the cover. [7/14]

ARCHIE'S TV LAUGH-OUT No. 83, September. Stan Goldberg did the cover. [7/14]

EVERYTHING'S ARCHIE No. 96, September. Stan Goldberg did the cover. [7/14]

JUGHEAD WITH ARCHIE COMICS DIGEST MAGAZINE No. 46, September. Dan DeCarlo did the cover. [7/14]

Whitman News

We received this letter of clarification from Western Publishing's Wally Green, Executive Editor of the Periodicals Division, and we'd like to share it you:

"At the risk of confusing you and your readers even further, I will attempt to clarify your column of Whitman News in issue #191. Actually, it isn't all clarification. There's at least one error to be corrected and some new information.

"I had told you that we skipped nine issues. I was wrong. When I went over the list again I discovered that we did indeed print TWEETY AND SYLVESTER #109. The other eight were not printed.

"Now -- and let's hope I can explain this so that it makes sense -- we are going to use the material in those issues we didn't print, but not under the original issue numbers. In September, we'll use four of them. POPEYE #160 will print as #165. WOODY WOODPECKER #192 will print as #195. DAFFY DUCK #132 becomes #136. PORKY PIG #99 becomes #103. To the 22 pages of original material, we will add ten reprint pages.

"In October, DAFFY DUCK #133 becomes #137. In November, DAISY AND DONALD #48 will print as #52. That leaves two still unprinted and unassigned. [BUCK ROGERS #10 and POPEYE #161.]

"The FLASH GORDON situation isn't really as bad as it sounds. First, issues #31, 32 and 33 were printed, and, I hope, distributed, bagged, in their own individual display. These three issues are the comic version of the movie. All three were illustrated by Al Williamson. We still have plenty of them in bags in the warehouse.

"Issue #30 was printed a second time, this time for inclusion in our comic bags for domestic distribution. Remember, the first time around it went only to Canada and overseas. It will be followed by #34, which will be printed in the August schedule. The printing date is mid-June.

"THE CLASH OF THE TITANS should be starting to appear in stores about now.

"Don't count on all comics dated "108" to be a full 32 pages. We officially begin with issues dated "109," although some "108" comics will be the full 32.

"Mike, you and I use different number-dating systems: When I say "August" I mean number "110." September is "#111," July "109," etc.

"The first three CONDORMAN issues will be printed in the September schedule (they actually go to press in mid-June), and will be part of the bagged assortment available in September.

"Does this dispel some of the confusion? I fear the relief is only temporary, but I'll do my best to keep you informed."

Well, I've actually located not only the FLASH GORDON movie issues, and the reprint of #30, but the original 1980 issuance of #30 as well (other than the different ads, the most obvious difference beyond the cover date is that the first printing is priced 40¢, the reprint 50¢).

Other than that, I assume everyone should be straightened out now, especially knowing that FLASH #34 will appear in its proper sequence.

And now that Whitmans are appearing in the shops again, we should all be far less confused.

The schedule has once more been amended, and the areas hit seem to be the adventure titles and the King Features titles. Issues of DR. SOLAR and BUCK ROGERS, FLASH GORDON and POPEYE and THE FOX AND THE HOUND, have been delayed until 1982.

Coming Comics

Walt Disney CHIP 'N' DALE No. 7 September. Two thirds new, one-third reprint. [7/2]

Walt Disney COMICS AND STORI No. 490, September. New and re print material. [7/2]

Walt Disney DONALD DUCK No. 231, September. Reprints. [7/2]

Walt Disney THE FOX AND THE HOUND No. 2, September. New stories based on the new animated feature. [7/2]

Walt Disney HUEY, DEWEY AND LOUIE JUNIOR WOODCHUCKS 70, September. Two-thirds new, one-third reprints. [7/2]

LITTLE LULU No. 263, Septembe Two-thirds new, one-third reprin [7/2]

THE PINK PANTHER No. 80, Se ber. Two-thirds new, one-third prints. [7/2]

Walt Disney SUPER GOOF No. September. Half new, half repr [7/2]

TOM AND JERRY No. 336, Sep ber. All reprints. [7/2]

Walt Disney UNCLE SCROOGE 188, September. Two-thirds ne one-third reprints. [7/2]

BEEP BEEP, THE ROAD RUNNE 97, September. Two-thirds new one-third reprints. [7/9]

BUGS BUNNY No. 228, Septe Two-thirds new, one-third repr [7/9]

Walt Disney DAISY AND DON No. 51, September. Two-thir one-third reprints. [7/9]

KK GIVEAWAYS: MARCH OF ICS No. 479 - Underdog MARCH OF COMICS No. 48 and Jerry

LOONEY TUNES No. 39, September. Two-thirds new, one-third reprints. [7/9]

Walt Disney MICKEY MOUSE No. 213, September. All reprints. [7/9]

PORKY PIG No. 102, September. Two-thirds new, one-third reprint. [7/9]

TWEETY AND SYLVESTER No. 111, September. Two-thirds new, one-third reprints. [7/9]

Walt Disney WINNIE-THE-POOH No. 25, September. New stories. [7/9]

YOSEMITE SAM No. 73, September. Two-thirds new, one-third reprints. [7/9]

Pacific Comics

Pacific Comics, in what looks to be a new trend, is getting into the comic book business with new titles from new favorites. Each comic book, which will appear in the standard 32-page configuration printed in Sparta in four-colors like the majors', though the covers will be printed on heavier coated stock (somewhat along the lines of the old Gold Key comics of the early '60s), will be published bi-monthly and be priced at $1.00.

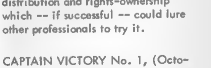
The two books involved are CAPTAIN VICTORY by Jack Kirby, with inks by Mike Royer, and STARSLAYER by Mike Grell. (You may recall that Grell originally planned the latter to be a DC title; he bought back the rights and has previously done a portfolio for Pacific featuring the characters.) CAPTAIN VICTORY will appear in July, with STARSLAYER following in August; Pacific's print run will be at least 80,000, with the size ultimately dependent on demand. Each comic will possess 25 pages of story and art with the remaining pages used for pin-ups, explanatory pages and text features, as well as a list of all those who will be selling CAPTAIN VICTORY in their shops. Steve Oliff will be the colorist.

Here is the rundown on the CAPTAIN VICTORY comic from a promotional handout supplied by Pacific: "Star Wars comes to Earth in this format. Captain Victory and his crew are in pursuit of aliens who represent a beehive society which fastens itself to occupied planets and transforms them into hollow balls crisscrossed by vast networks of tunnels to accomodate the activities of those insect-like humans. Once confined by Galactic Law to a specific quadrant of space, this tribe has violated its commitment and fled across the cosmos to stumble upon our planet. They are led by Lightning Lady, a sort of queen bee who generates devastating volts of electricity which not only control her minions but also endow them with power of their own to defend the hive. They land near a small town in Pennsylvania, empty it of its inhabitants, and press them into service when the hive-building operation spreads world-wide.

"Captain Victory arrives in his space dreadnaught to apprehend the bee people and get them back where they belong. He brings with him a memorable team of humans and aliens and a lifestyle hundreds of years in advance of our own. Thus, the 'fantastic' is played out against the backdrop of our own environment and the viewer becomes witness to spectacular occurances on his own doorstep and a guest among people from a variety of cultures. Life changes for all of us with each passing segment and we share the future and all its awesome prospects without the discomfort of leaving the present."

What's notable about this new venture in that this will be the first comics group to be completely headquartered in California. It may also be the harbinger of a new system of distribution and rights-ownership which -- if successful -- could lure other professionals to try it.

CAPTAIN VICTORY No. 1, (October). "Captain Victory And The Galactic Rangers" is by Jack Kirby and Mike Royer, with coloring by Steve Oliff. The series is launched as the Beehive comes to Earth and Galactic Lawmen under the command of Captain Victory follow them to prevent their destruction of our planet. Kirby and Royer did the cover. [July]



CREEPY No. 130, September. [6/23]

VAMPIRELLA No. 98, September. [6/23]

EERIE No. 124, September. This issue features: "Cagim: Sea of Red" by Budd

Lewis and E.R. Cruz; "Pyramid of the Black Sun" by Alabaster Redzone and Luis Bermejo; "This God of Light" by Lewis and Bob Morello; "Haggarth: The Parchment Manuscript" by Victor de la Fuente; and a cover reprint by Frank Frazetta. [6/30]

FAMOUS MONSTERS OF FILMLAND No. 176, September. [6/30]

THE ROOK No. 10, September. [6/30]

CREEPY No. 131, October. [7/7]

VAMPIRELLA No. 99, October. [7/7]

Cel Break

By Jim Korkis

[A cel is the clear acetate sheet upon which an animated cartoon character is painted. Jim Korkis is an animation historian who regularly contributes articles to ANIMANIA and THE COMICS JOURNAL; he ISN'T painted on a plastic sheet.]

The next animated feature for Ralph Bakshi will not be CRIME IN AMERICA as previously announced. Nor will it be his contemporary version of THE CANTERBURY TALES. Nor will it be THE LORD OF THE RINGS PART II. (He's given up on that one and another animation company will be doing it.) His next animated feature will be FIRE AND ICE, a venture into the realm of serious sword and sorcery. What makes this venture so exciting is the fact that the co-producer is Frank Frazetta. (Frazetta has flirted with animation before this project. A few years back he did character designs for an animated version of DRACULA that was budgeted at $6,000,000 and was to be made by Orsatti Productions, but the film is supposedly still "in development." Richard Williams, famed for his work on the PINK PANTHER titles among other things, animated a Frazetta drawing for a Jovan cologne commercial.) The Frazettas have even moved temporarily to the West Coast for the duration of this project.

THUNDARR is the big success of Saturday morning TV this season (although many prefer JONNY QUEST reruns), and it has already been renewed for next season. As it often happens with success stories, at least one other animation company is developing a similar series for next season and is not shy in advising writers to make it very similar to THUNDARR.

Another project already sold for next season from Ruby-Spears will be a series called GOLDIE GOLD, about the adventures of a female adventurer. The character designs for this one are by Jack Kirby.

popular dog and cat from the comic panels. THE DINGBATS, formerly teamed with Heathcliff, have been to cartoon limbo.

The lesson of Tex Avery at Hanna-Barbera has not been lost on the Industry. Avery was serving as a resource person at H-B, providing inspiration and guidance to younger animators as well as developing some interesting animation. The new SPIDER-MAN cartoons will also make use of a veteran animator who has been brought out of retirement. Sid Marcus, perhaps best known for his work on the unjustly-neglected SCRAPPY cartoons of the 1

will be actively involved in the new series of SPIDER-MAN cartoons.

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Speaking of Ruby Spears, the name has been changed from Ruby Spears Productions to Ruby Spears Enterprises, and it has been purchased by Taft Broadcasting which also owns Hanna-Barbera. From now on, Ruby Spears will share the same ink and paint facilities with Hanna-Barbera. Ruby Spears will be doing the MARMADUKE AND HEATHCLIFF for the fall season, based on the

Coming this spring from Arli House is another animation book: ENCYCLOPEDIA OF ANIMATED TOONS by Jeff Lenburg. Conte are supposed to include listings o silent, sound and television cart made in the U.S. [I just receive card from the Nostalgia Book Cl that the book, their feature sele of the month, is not yet availabl

BAD NEWS DEPT. -- Jay W

has supposedly lost the Captain Crunch account and the latest Crunch commercials are being done by a different animation studio. This has been a bad year for Ward. He had an animated satire on the Superbowl planned but the network changed its mind because it was afraid of offending the NFL.

Vidtronics (Gold Key Entertainment) will be rereleasing Bob Kane's COOL McCOOL cartoons for syndication along with some terrible KRAZY KAT, BEETLE BAILEY and BARNEY GOOGLE cartoons that only superficially resemble their namesakes, made by Famous Studios in the early '60s.

Walt Disney Productions has switched its TV business from NBC to CBS and one of its first projects is a Saturday morning cartoon show similar to the BUGS BUNNY SHOW. [The show is not on CBS's fall schedule.] It would use old Mickey Mouse cartoons (just the color ones) as well as some of the other Disney stock when necessary. Unfortunately, these cartoons, just like the Bugs Bunnys, will be censored to meet current Saturday morning guidelines regarding violence and such. (Blame the network for the restrictions, not the animation studios. Here is an excerpt from a recent memo that was circulating in Filmation Studios: "Program Practices at CBS has ruled that a character that has been hit or in a fight CANNOT have: 1) eyes at half-mast, 2) eyes twirling, 3) tongue hanging out, 4) dazed or hurt look, 5) closed eyes, 6) circle of stars around head. NO EXPRESSION OF PAIN OR DAZED EXPRESSION! The characters can react with frustration or anger at having been foiled again. CAMERA: Do not shoot scenes you find with the no-nos in them!")

WALT DISNEY PRESENTS, which CBS has scheduled for this fall, is going to be a departure from DISNEY'S WONDERFUL WORLD, which NBC broadcast for the past twenty years. The new show will have no two-parters and each episode of the program will be an attempt at something different -- with the aim of coming up with some things appealing enough to be spun-off into separate series.

Due this summer is THE LOONEY, LOONEY WORLD OF BUGS BUNNY directed by Friz Freleng, now the head of the revived Warner Brothers animation department. The story revolves around the Oswald awards (a spoof of the Oscars), and will feature Bugs, Porky Pig, Daffy Duck, Sylvester, Tweety, Yosemite Sam, Wile E. Coyote and Elmer Fudd. Mel Blanc will be supplying voices.

Just released is a new book called THE WARNER BROTHERS CARTOONS by Jerry Beck and Will Friedwald. It is lavishly UNillustrated but it contains a complete listing of ALL Warner Brothers cartoons with plot synopses and full credits for each one. The book is over 270 pages long and is from Scarecrow Press, 52 Liberty Street, P.O. Box 656, Metuchen, NJ 08840. Price is $15.00 (and, if ordering directly from Scarecrow, include appropriate postage). Beck and Friedwald are well-known animation historians and they contribute regularly to ANIMANIA and THE COMIC TIMES.

For those of you really interested in animation, the best and most regularly published fanzine devoted to cartoons is ANIMANIA. It is written by people who love cartoons. For the latest issue (which features an exhaustive study of the aforementioned SCRAPPY series), send $2.00 to Dave Mruz, 3112 Holmes Avenue South, Minneapolis, MN 55408.

FOR YOUR INFORMATION: Did you know that after HEAVY TRAFFIC, Ralph Bakshi was going to direct a full-length feature cartoon based on the adventures of Dick Tracy in the thirties?

[Jim is always looking for animation news. If you have any, send it to him at 707 West Doran Street, Glendale, CA 91203.]

Books

By Mark Sabljak

Every once in a while a book will come along that rivets you to the pages. You know what I'm talking about. People say about these books, "Gee, I just can't seem to put it down." You find yourself hoping everyone will leave the room so you can continue reading.

I found that book recently. It's THE SHADOW OF THE TORTURER, a Timescape paperback by Gene Wolfe.

And I can hardly contain myself about it. The blurb on the cover reads "Magic stuff... A masterpiece... the best science fiction I've read in years!" -- Ursula LeGuin. I don't know if Ms. LeGuin was paid to say that, but I'd be happy to repeat those words and then promptly take a lie detector test that nobody pays me nothing to write this column and nobody pays me nothing to write about any specific book. In fact, I bought this book on my own.

Wolfe weaves a magical world of the future in which society's misfits are dealt with by the torturers, specially trained to ply their trade. Severian, the hero of the book, is being brought up by the torturers, being schooled in their mysterious ways. But down deep, he begins to feel pangs of revolution, which tear at his very soul and set up the book's conflict.

It would be unfair to try to characterize any more of this book. If you can get past a bit of an overwritten first chapter, you will be caught by the torturers' spell. And the really nice thing about it -- the book is the first in a series about Severian. In fact, the second book, THE CLAW OF THE CONCILIATOR, is currently available in a hardcover edition. It may be worth buying right now.

SPEAKING OF HARDCOVERS -- The latest in the Dune saga by Frank Herbert, GOD EMPEROR OF DUNE, sneaked into the New York TIMES' bestseller list for fiction hardcovers. A science fiction/fantasy book seems to crack that list about once every two years. I have not read it and I won't endorse it. I also don't feel that just because something makes a "best-seller" list you should fight your way to the bookstore to buy it.

THERE HE GOES AGAIN -- Slipping back into my disguise, I made my way into the children's section of a local bookstore to search out Maurice Sendak's OUTSIDE OVER THERE, a hardcover from Harper and Row. The book is a marked change from the style of IN THE NIGHT KITCHEN, and WHERE THE WILD THINGS ARE -- a style so very similar to McKay's LITTLE NEMO. OUTSIDE began first with the text -- about Ida, an 18th century child, who must rescue her infant sister from goblins who stole her. Next came pencil drawings, which were so good that Sendak said that his friends urged him to forget coloring them. But he did -- with watercolors -- and has created a book that is too good to let children read alone.

FROM KIDS TO KOPS -- The "male action book" genre is about to get what looks to be a shot in the arm from Warner Books. A story in a trade publication says that Warner will spend $300,000 to advertise and promote its new "Men of Action" line.

The line looks promising as titles include DIRTY HARRY (the Clint Eastwood character), S-COM:STRATEGIC COMMANDO, THE NINJA MASTER and BEN SLAYTON: T-MAN. The paperback series will cost you $1.95 each.

Warner, which distributes Pinnacle line of male-oriented books, has studied the field and has figured the total readership for action/adventure books to be 40 million men. Advertising will include magazine, radio and television, and point-of-purchase displays in bookstores. From the bookstore I frequent, it looks as if the Warner books will be enthusiastically greeted.

COMING FROM DAW -- Some highlights from DAW's next year include HORN CROWN, the latest Witch World novel by Andre Norton in July; THE YEAR'S BEST HORROR STORIES: IX, edited by Karl Edward Wagner in

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August (Oh, I miss his Kane series); SHARRA'S EXILE, a new Darkover novel by Marion Zimmer Bradley in October; GUARDSMAN OF GOR, the year's second Gor novel, in November; and SAVAGES OF GOR in March of 1982.

NEW FROM ACE/TEMPO -- Received book five in the Flash Gordon series, entitled CITADELS UNDER ATTACK. One thing I've noticed, the covers haven't gotten any better as time goes along.

THE COMIC READER GOES FAMOUS -- A recent notice that TCR was including a book review column -- run in PUBLISHERS WEEKLY -- brought in a couple of pieces of mail. One of them was from the art director of NATIONAL GEOGRAPHIC MAGAZINE. And you think this stuff isn't art?

MORE MACHO STUFF -- Another new male-oreiented series has been announced by Signet-NAL. It's by Peter Buck and is entitled Marc Dean, Mercenary.

THIS JUST IN -- From a trade publication for newspapers comes word of a book by Mort Walker -- of BEETLE BAILEY, HI AND LOIS and BONER'S ARK fame -- in which he "tells all" about the cartoon business. The book, THE LEXICON OF COMICANA, is a publication of the Museum of Cartoon Art, of which Walker is the founder and president. According to the story, the book began as a short course on being your own cartoonist as a display at the Museum. The soft cover book is not available yet in bookstores, but it is from the museum: The Comicana Corporation, 1037 North Street, Greenwich, CT 06830, for $4.95 plus 60¢ postage.

Et Al

Celestial Arts (231 Adrian Road, Millbrae, CA 94030) will publish Walt Disney's UNCLE SCROOGE McDUCK: HIS LIFE AND TIMES by Carl Barks in honor of Barks' 80th birthday in October. The signed and numbered book is a limited edition of 5000, is approximately 360 pages in full color and contains a tipped-in lithograph, as well as these twelve stories: "Back to the Klondike" (with four and-a-half pages restored to the original), "The Horseradish Story," "Tralla-La," "The Seven Cities of Cibola," "The Lemming With the Locket," "Land Beneath the Ground," (with two-and-a-half pages restored), "The Second-Richest Duck," "Land of the Pygmy Indians," "Island In The Sky," "The Many Faces of Magica de Spell," Micro-Ducks From Outer Space," and a new story done in twelve large watercolors with text, "Go Slowly Sands of Time." Michael Barrier has written the introduction, Peter Ledger has recolored the stories in the style of the cartoons of the '30s and '40s, and each story contains background material about the genesis of each, gleaned by Edward Summer from interviews with Barks. The cover simulates an old family album and features a full-color portrait of Uncle Scrooge against a leather-like background. The price through August 31 of this year will remain $85.00; orders postmarked after that will cost $130.00 plus postage. The $85.00 price is postpaid in the U.S. and Canada; in Los Angeles there is a 6% tax, or $5.10; overseas orders must include $5.00 for postage and be in U.S. funds. The edition will not be republished after the 5000 copies are sold in this form; the lithograph will never be republished.

Mike Gold's Media Service prepared a promotional comic book for the Organic Theater Company in April, and you may find it of interest. The satirical EC-inspired story is by Paul Kupperberg, Mike Gold, Joe Staton and Bruce Patterson and is called "The Vault of Organic Theater Thrills." TCR readers will also be glad to know that it contains three pages drawn by our own Chuck Fiala, in his inimitable style. Chicago area comics dealers might have copies, but you may wish to write directly to Mike at P.O. Box 1086, Evanston, IL 60204 for information on how to acquire a copy.

ELFQUEST #10 will be out in mid-June, and will carry the new cover price of $1.50, though subscription prices to this fine series remain at the four-for-$6.00 price for the U.S. "The Valley of Endless Sleep" weave the plot-threads from the EPIC #1 story "Homespun" into the ELFQUEST continuity, as well as featuring further occurances in the lives of the Wolfriders, Leetah, Cutter and Skywise. Write WaRP Graphics at 2 Reno Road, Poughkeepsie, NY 12603.

Our friend Ken Pierce (Box 332, Park Forest, IL 60466) has published two volumes containing nothing but MODESTY BLAISE, something we asked for permission to do for many years but were never allowed the priviledge. There's no need to sell many of you who read her adventures in our own Menomonee Falls GAZETTE for five years, because you've probably already gotten these, but for others, we recommend these well-done volumes. #1 features "Top Traitor" and "The Vikings" (the latter story was begun but never finished by COMIC MEDIA); #2 has "The Mind of Mrs. Drake" and "Uncle Happy." Each volume is $5.95 postpaid from Ken.

Harry Broertjes (566 NE 20th Street, Apt. 9, Fort Lauderdale, FL 33305) has come back after a five-year hiatus to publish the tenth (and final) issue of THE LEGION OUTPOST. This 64-page issue contains an interview with Roy Thomas (outlining his plans for the LEGION, which he is no longer writing), an interview with LEGION editors Len Wein and Mike Barr, an article about the part the Legion had in his life by Jim Shooter, an in-depth look at the treatment of the Legion by each of its writers by Rich Morrissey, a hilarious three-page "What If Tom Rhombus Wrote the Legion?" by Michael Ellis, and a recounting of the Legion of Super-Heroes' adventures of 1966 by Harry Broertjes, as well as other shorter articles by Jay Zilber, Kim Metzger, Paula O'Keefe, Tom Bierbaum, Carol Strickland, Joe Filice, Elizabeth Smith, Len Rosenberg, Judy Rosenbaum, Mike Flynn and Ken Gale. Even if you're not a stone Legion fan, the issue is very good reading. The price is $2.50.

And who says fans can't become celebrities? Look who'll be the guests at the upcoming Multicon '81 (July 3-5) in Oklahoma City -- our very own Jim Engel and Chuck Fiala! Congratulations, guys! The con, sponsored by the Oklahoma Alliance of Fandom, will be held at the Lincoln Plaza Inn. Information can be had by writing Multicon '81 at P.O. Box 18858, Oklahoma City, OK 73154. Tell them we sent you.

If you're like me, you've been missing the regular appearances of Don Rosa's comic strips in THE ROCKET'S BLAST-COMICOLLECTOR. Well, Don hasn't been idle over the period of the RBCC's hibernation, having labored long and hard for very little money on a weekly comic strip which has appeared

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FALL 1981 SCHEDULE

	7:30	8:00	8:30	9:00	9:30	10:00	10:30	
MONDAY	(Local)	That's Incredible			NFL Monday Night Football			ABC
	(Local)	Pvt. Benjamin	The Two of Us		M*A*S*H	House Calls	Lou Grant	CBS
	(Local)	Little House on the Prairie			NBC Monday Night at the Movies			NBC
TUESDAY	(Local)	Happy Days	Laverne and Shirley		Three's Company	Too Close For Comfort	Mork To Mork	ABC
	(Local)	Steven and Simon			CBS Tuesday Night Movie			CBS
	(Local)	Father Murphy			Hill Street Blues		Quincy, M.E.	NBC
WEDNESDAY	(Local)	The Greatest American Hero			The Fall Guy		Dynasty	ABC
	(Local)	Mr. Merlin	WKRP In Cincinnati		Nurse		Shannon	CBS
	(Local)	Real People			Facts of Life	Love, Sidney	The Rock Hudson Show	NBC
THURSDAY	(Local)	Mork and Mindy	Best of the West		Barney Miller	Taxi	20/20	ABC
	(Local)	Magnum, P.I.			Knot's Landing		Close Ups Jessica Novak	CBS
	(Local)	Harper Valley PTA	Gabe and Gulch		Diff'rent Strokes	G'imme a Break	Flamingo Road	NBC
FRIDAY	(Local)	Benson	Open All Night		Maggie	Living It Up	Strike Force	ABC
	(Local)	Dukes of Hazzard			Dallas		The Vintage Years	CBS
	(Local)	Mickey Rooney Show			The Chicago Story		The Jamie Ammie Show	NBC
SATURDAY	(Local)	King's Crossing			The Love Boat		Fantasy Island	ABC
	(Local)	Walt Disney Presents			CBS Saturday Night Movie			CBS
	(Local)	Barbara Mandrell and the Mandrell Sisters			Best Maverick		NBC Magazine	NBC
SUNDAY	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	
	Code Red		Today's F.B.I.			ABC Sunday Night Movies			ABC
	60 Minutes		Archie Bunker's Place	One Day at a Time		Alice	The Jeffersons	Trapper John, M.D.	CBS
	Star Prince		CHiPs			NBC Sunday Night at the Movies			NBC

In the Saturday SCENE magazine section of the Louisville TIMES since October 6, 1979: CAPTAIN KENTUCKY. Longtime Rosa fans will recognize the Captain's alter ego as Don's PERTWILLABY PAPERS hero, Lance Pertwillaby, who, having been accidentally bathed in illegally-dumped radioactive waste, has been blessed with super-powers -- which he uses with even less ease than Ralph Hanley. Because the strip is set in Louisville, there are plenty of "in-jokes" based on local personalities and locales which may not make a great deal of sense, but the book can be entirely enjoyed without knowing anything about Louisville. This volume contains the first fifty episodes and is printed on far better paper than the originals were in the newspaper. Don ended up printing this himself, and has put a lot of money into it (which is obvious when you see it), and I think that there are a lot of you out there who'll be glad to know this exists, so send Don your $2.00 already! I want to read #51-100! Don's address is 1752 Chichester Avenue #1, Louisville, KY 40205. You won't be sorry you ordered it!

[Continued from page 6]

Moraine, Mark Sabljak, Gary Ricker and Ron Massengill will continue to do their great jobs, with Gene Reed and Rick Norwood and Howard Leroy Davis and Clay Geerdes on deck with features if there was ever any doubt that TCR had ceased to be just MY forum, this should nail it down forever.

We don't run many interviews, but we try to interview people you rarely read about -- and this issue's Arnold Drake interview is no exception. Conducted by Gene Reed, it is the first in what we hope will be a series speaking with various DC employees who were around before fandom discovered them.

Finally, in answer to various queries, Jerry and I will only be attending this year's Chicago conventions -- and so, if you absolutely must speak to us in person (why, I can't imagine), you'll have to attend the Chicago Comicon on July 17-19 at the Pick-Congress Hotel. (Was that a subtle enough plug, Larry and Bob?) - Mike Tiefenbacher

Review

I wasn't going to review this book since it falls under Jim Korkis's purview now, but Scarecrow Press sent us a review copy of Will Friedwald and Jerry Beck's new book, THE WARNER BROTHERS CARTOONS and I couldn't put it down. (I'm like that; I've read all three TV encyclopedias from cover to cover, TV MOVIES by Leonard Maltin, the PRICE GUIDE, etc.) The reason I consider a reference book like this entertainment is almost totally due to the writing style of Beck and Friedwald, which is so nice and loose and as snappy as the cartoons they are describing. And for me, this is a shorter and more efficient means for me to vicariously re-experience the pleasures gleaned from viewing Warner Bros. cartoons throughout my life. As Jim mentions in his CEL BREAKS column, this book contains no illustrations, but if you were frustrated by the lack of depth in the listings in Leonard Maltin's recent book, you will not be disappointed. To finally read the plot synopsis for such cartoons as "I Was a Teen-Age Thumb" which I've never seen, is almost enough to make up for not having seen it. And I've finally found the cartoon upon which the SUZANNE strip (which appeared in the Dell Issues of DAFFY DUCK in the '50s) was based: 1955's "A Kiddie's Kitty," directed by Friz Freleng. I have nig-

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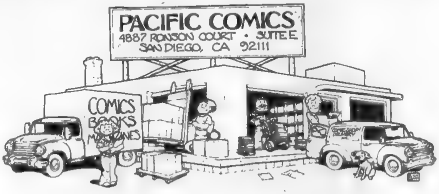

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gling problems with the book; too much of the time, obvious non-Blanc voices are not credited to anyone (Chester of Spike and Chester for example), or mis-credited ("What's My Lion"'s Elmer Fudd is neither Blanc nor Butler; it sounds more like Bill Thompson -- Droopy and Touche Turtle -- to me). The Cast of Characters listed in the beginning of the book neglects The Two Curious Puppies, Conrad Cat, Babbit and Catstello, Mandrake (the barnyard dog) and others more or less important -- and while I understand that lack of room may have been the reason for not including it, I wish a cross-index of the cartoons by character appearance could have been included. Still, these are minor points to consider when balanced against finally having a sturdy, dependable reference to the 850+ Warner Bros. cartoons at my fingertips. Maybe the book will sell enough to have a trade paperback edition (with photos) someday; however, in the meantime, this book is definitely recommended to cartoon fans. (See CEL BREAKS for ordering information.)

- Mike Tiefenbacher

TCR Mailboat

D. JOHAN L. DE JONG, van Boshuizenstraat 55ihs, 1082 Av Amsterdam, HOLLAND: Well, I have some more information for you. Maybe it's outdated but I wanted to react.

The Whitman BLACK HOLE comic #4 is by Dan Spiegle alright, and it beats everything I've seen of him lately. If it is true that Spiegle left Western, he sure went out with a bang. Wow. The art is fantastic. The story too is epic and much closer to a SPACE FAMILY ROBINSON adventure than to the BLACK HOLE movie adaptation.

Issues 3 and 4 were reprinted in Great Britain in a hardcover annual edition and is still available. (Obtainable from Stafford Pemberton Publishing, Ruskin Chambers, Drury Lane, Knutsford, Cheshire WA16 6HA.) The coloring job on the issue #4 story surpasses the original. Issue 4 is to be continued in (the last) issue, #5 which, sadly enough, I don't have. Has anyone a double out there?

The Whitman FLASH GORDON comic #30 is by Gene Fawcette again and neither by Al Williamson nor Carlos Garzon. It isn't the movie adaptation, you are correct. Did you know that a European black and white edition of Al Williamson's movie adaptation (#31-33) was already distributed over here in December, 1980? Evidently, Western is keen to commit commercial suicide!

One of my U.S. penpals found some more Whitman comic bags: 340-94056: DAISY AND DONALD #43/ WALT DISNEY'S COMICS AND STORIES #475/HUEY, DEWEY AND LOUIE #63. #340-94057: WINNIE-THE-POOH #19/SUPER GOOF #59/W. D. COMICS AND STORIES #476. 340-94038(?): UNCLE SCROOGE #176, 177, 178. My Canadian penpal reports he found some more bags (with two comics each) mainly from July through September, 1980. Among them HUEY, DEWEY AND LOUIE #65 and DAISY AND DONALD #44.

It has become evident that THE BEAGLE BOYS VS. UNCLE SCROOGE comic does no longer exist. Stories for planned issues now appear in Walt Disney's COMICS AND STORIES regularly and also in the issues of UNCLE SCROOGE with new art. Evidently, it's the only new art for the American SCROOGE comics.

MICKEY MOUSE #205 is by Paul Murry, a fantastic science-fiction story to be recommended heartily.

I now have all Whitman Disney comics of 1980 except THE BLACK HOLE #5, DONALD DUCK #222, MICKEY MOUSE #208, SUPER GOOF #61, and WINNIE-THE-POOH #20 and 21. Anyone with doubles?

No Whitman comics of March-October, 1980 ever reached Western Europe, at least not Great Britain, Belgium or Holland. A friend of mine found some July issues in Greece, of all places! (Do they read Disney at the Olympus?) Most issues I got from U.S. and Canadian penpals, however.

Strips: I doubt very much whether the Sunday STAR HAWKS still exists. The last Sunday papers carrying it -- as far as I know -- were of February 3, 1980. It tells of Alice K's burial. A fitting subject.

The STAR HAWKS daily still existed at the end of March, 1981. I wonder how it still manages to survive.

I still want to react to Mrs. Carroll's article about European comics in TCR #186. Since it made me hit the ceiling.

I will try to explain the contents of European Disney comics. There are three categories: 1) A minority consist of American reprint stuff, marked W (=Western?) in European comics, 2) A large part is made up of stories by local (I mean national) artists (Many European Disney comics have their own artists; for instance, Dutch stories are "H" (=Holland) stories, Scandanavian or German stories are "D" (=Denmark?), Italian "I" stories, and British are marked with "E" (=England) in the corner, left, under the first page), and 3) Just to complicate things, the last category is designated "S" and these are drawn mostly be American artists but made exclusively for European and other non-American comics.. I suspect "S" stories are the product of a Disney-only corporation and have nothing to do with Western Publishing/Whitman whatsoever. Only a few "S" stories have appeared in American comics such as the two MICKEY AND THE SLEUTH issues of WALT DISNEY SHOWCASE.

So in the first place, about half of the stories in European Disney comics are drawn by European artists, in the main, Italians. Which makes it untrue to speak of Disney as an IMPORT only.

The first European Disney comics appeared in Britain in 1936, on a regular basis since 1937; in France in 1934, regularly since 1938; and in Italy since the early thirties, and as a weekly! Very soon after, around 1936 -- at least in England and Italy -- there started to appear stories and gags by European artists! Only -- except for Britain -- everything came to a stop during World War II, to be resumed soon after.

At present, Carl Barks stories are appearing in the Dutch DONALD DUCK weekly about every other issue, in the German MICKEY MAUS weekly about every month. I have seen Barks reprints regularly in the digest-size French MICKEY POCHE monthly. A German Barks quarterly exists, the German GOOFY Magazin monthly reprints the very first Barks stories from WALT DISNEY'S COMICS AND STORIES in about every issue and a Dutch book containing only Barks appears around bi-monthly. So one need not be very lucky to find one Barks story, as it is quite normal though one must know where to look.

The appeal to adults of Disney strips is fairly large in Britain, Holland, Germany and especially in Scandanavia, judging from the number of Disney fanzines. It is untrue that European Disney comics are completely dominated by strips created by Americans. The Italian TOPOLINO weekly has at least two new stories drawn by Italians every week and the Italian Disney monthly (ALMANACCO DI TOPOLINO) has two new Italian stories every month. There are more than enough outlets available to local talent in Italy. Many Italian Disney stories hint at local (national) topics. For instance, Italy is plagued by many independent TV stations; in answer to this, there appeared a story in which Scrooge and Rockerduck keep rival TV stations. (A second Italian Disney weekly, ALBI DI TOPOLINO, reprints mainly Italian material.)

The German MICKEY MAUS weekly features exclusively Disney material, true, but mostly made by Europeans (mainly by "D" artists). Except for the monthly Barks story, and a few newspaper reprint gags there is hardly any American story at all in the MICKEY MAUS comic nowadays.

Many Disney characters were Europeanized indeed. Not only that,

but a whole flock of new Disney characters developed by Italian artists have appeared, such as a girlfriend for Scrooge, a certain Brigitta McBride.

Humanized animals as main characters are fairly common in Holland, Germany and Britain outside the Disney empire. Holland has a whole set of those non-Disney characters developed by the Marken Toonder Studios of which the most important is "Tom Puss" (who is about forty years in existence already!). They are very popular, successful and well-known even across the border. In Germany, Disney was imitated by Rolf Kanka with FIX AND FOXI, which was fairly successful.

Those European "morol leaders" who called humanized animals a "perversion": I know only of the Italian fascists to have taken such a stand. On top of it, the cover of the TOPOLINO comic you featured is drawn by an Italian artist and not an import at all!

About French Disney comics: much of the material appearing in LE JOURNAL DE MICKEY weekly is "S" stuff. LE JOURNAL also featured the famous Floyd Gottfredson MICKEY MOUSE newspaper strips of the '40s and '50s in glowing color every week. Indeed, what might have irked Mrs. Carroll: those strips replaced a very popular historical (and patriotic) MICKEY strip by French artists. (By the way, in Holland a Disney monthly, MICKEY MAANDBLAD is published featuring Gottfredson stories from the thirties till the fifties almost solely, plus other ancient MICKEY stuff, all in color.)

Next to LE JOURNAL, there are at least four Disney monthlies in France. I already discussed MICKEY POCHE. The PICSOU (Scrooge) monthly has mainly Italian material. The MICKEY PARADE has Italian stuff only. The fourth monthly is called CASTOR JUNIOR (Junior Woodchucks). I'm sorry, but I must regard Mrs. Carroll's article as lacking in research, biased, and having more than a hint of French cultural imperialism.

Commercially, the European Disney comics are an enormous success. There are more European Disney comics sold in Holland, Scandanavia, Italy and Germany than any other non-Disney comic, in fact many times more than in the whole U.S. The number of European Disney comics is staggering. In Germany, Disney publishes two weeklies, at least three monthlies, a quarterly, and a host of specials, more than Disney ever did in the States!

Artistically, Disney is fairly successful over here. One Italian draws such a close imitation of Barks that they are virtually indistinguishable. On the whole, Italian Disney art ranges from excellent to poor. Some Italians have a rather un-Disneylike style; for instance, what do you say of a story in which Donald is sought out by two teenaged "duck-girls" who enter his bedroom, kiss him awake, and abduct him to a distant island. Once there, Donald is proclaimed as the chosen hero of the island and battles a very realistic dinosaur. The nephews come to his rescue and kill the dino with a cannon. Many Italian Disney stories abound in violence. Plane, car and ship crashes occur regularly, even realistic war scenes! Also, drinking alcohol, smoking (!) and crime without punishment. Some Dutch stories are violent too. The other European (mainly "D") and "S" artists are much closer to the original Disney saga and code. Some "D" stories are really nice to look at (but so are many "S" stories), and none are poorly drawn. The total output of European Disney stories surpasses the American production in quantity.

In recent years, the Dutch DONALD DUCK succeeded in reprinting and restoring virtually every Barks story there is, including the much sought after MARCH OF COMICS stories and some censored material. The quality of its coloring is astounding and unbelievably beautiful. It surpasses everything I ever saw elsewhere.

If anyone wants evidence or further info, let them drop me a line.

[You seem to believe that BLACK HOLE #5 is the final issue, while every indication (except the actual issues themselves) is that Whitman printed a #6 as well. We've not seen anything beyond #3, which preceded the entire changeover to all Whitman comics, so we're not sure ourselves, but that's what the schedule said, and there was never any indication that it wasn't published.

Your FLASH GORDON #30 is a rare comic, since it has the original October, 1980 date, and it went undistributed in this country. Yep, it sure seems like Whitman missed the entire merchandising boat on the FLASH GORDON material -- we saw none of the usual coloring book/activity book/comic book displays that have appeared whenever they had some big tie-in deal. We knew of a black and white and a color compilation of the movie issues, but they've yet to appear in stores. (The Tempo paperback, it turns out, was merely two collections of reprints of the King Comic books by Williamson, Crandall, Kane and Bolle; there were also two similar POPEYE collections of Sagendorf stories.)

We've stopped listing the bags because the bagging seems to be totally haphazard with no regard for dates or anything else. The final BEAGLE BOYS VS. SCROOGE issue was #12; you're correct in your assumptions about the inventory material being used up in the UNCLE SCROOGE and COMICS AND STORIES titles.

The STAR HAWKS strip ended in March, so you were correct; it couldn't survive.

Obviously you care a great deal about Disney comics, and your circle of acquaintances is probably made up of other Disney fans. Paulette's circle may be marginally into Disney comics but evidently has a different focal point. What you may perceive as bias may simply be the view from a different perspective, the reporting of things as she was aware of them, and not a deliberate snub at Disney fandom. I think it has been established since that statement appeared that PILOTE and TINTIN do indeed outsell the Disney comics in France.

Thanks for all the information.

MTJ

P. MARCEL, 32 Avenure de la Libération, 33310, Lormont, FRANCE: It may be another case of them furriners stickin' togeder, but I could not find a fault with anything that Paulette Carroll said in her resounding answer to Dwight Decker. I simply hope that perception of the column in #189 will have been as clouded as it usually seems to be, as it will have spared him some of the embarassment he so richly deserves.

There's one thing I'd like to add, though: while acceptance of comics is becoming more widespread nowadays, indeed, and the ridiculous saw about this type of literature rotting young people's minds is crawling back to whatever dark brain spawned it, the more (ahem) intellectual aspects of comic books are still denied. Apart from a few scholars, the thought that there may be something of interest to dig up out of a comic, whatever it is, is still sneered at by the man on the street. It's common knowledge that if you want to think you read a BOOK; a comic book is a pleasant way to get away from it all, and certainly warrants no other pursuit. This attitude may be valid in its proper place, but its position of dominance makes it one of the prejudices and racisms that still plague comics.

End of speech. I descend from my soapbox.

And yes, especially here in France, the super-hero is still beyond the pale. Cheap escapist literature, no redeeming qualities, you know... You'll find non-super-hero stuff by Adams, Niño and other worthies being reprinted in classy editions, for mature audiences -- even if it is the childish stuff you find in Warren's 1994. But super-heroes are relegated to the cheap four-color editions for kids, and forgotten there as too embarrassing to mention. There is still a long way to go.

Of course, the presence of many hacks in comic books doesn't help, really. There have been in recent TCRs a few bitchy digs at Sal Buscema by Engel and Fiala, all the funnier as they were right on target. But I've yet to find anything on his current accomplice, Bill Mantlo. The letter pages he assembles glow with praise in spite of the steady flow of drivel he has been churning out. His current tenure on THE INCREDIBLE HULK is one of the lowest points of that book's history (not one of Marvel's best to begin with). To go into all the stupidities and clichés painfully agregated there would be too long. Let me just mention that "Ursa Major" means the great SHE-bear, and that he has created the first transexual super-hero, by going once again for the nicely-

LAISSEZ TOMBER, GROS CON ! SUPER INTELLIGENCE NE SABOUSSERA JAMAIS !
- À COOPÉRER AVEC DES DÉMÊLEURS DE NOTRE ESPÈCE
TOM A RAISON ! D'AILLEURS JE DOUTE QU'IL TRAHISSE LE MINOTAURE !
MON INTUITION ME DIT LE CONTRAIRE !
MAIS TE NE VAIS PAS LA LAISSER FAIRE !

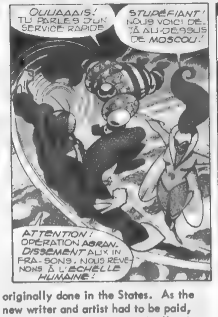
their hand at some homemade stuff.

In fact, this idea may have spouted from the fact that after a second run, the whole series of THE SILVER SURFER left readers clamoring for more. They decided to grant the wish, with more than a passing glance at the vintage John Buscema (most of the art was, in fact, swiped from early issues), and plotted as a belabored parallel with Christ, that new encounter between The Surfer and Mephisto pleased the readers hugely. And in all frankness, it wasn't too bad to look at. Unfortunately, Marvel wanted the same rights on the story as it did on stuff

BON SANG ! UN CONFLIT NUCLÉAIRE ! PAS UNE SEC. CONDE À PERDRE ! FALLUT ME MES HUIT REJETONS DE POISONETS !
YEEAAAAH ! OPÉRATION BULL DOZER ! ... MOOROCHEZ LES WASONS !
ATTENTION ! NOUS ALLONS TRAVERSER LE PENTAGONE DE PART EN PART ... GREEEE.
2

sounding rather than verisimilitude. While none of this is very new from Mantlo (even his most successful "creation," MICRONAUTS, is only a cross-swipe of STAR WARS and Kirby's Fourth World -- Enigma Force indeed!) I'm more than surprised that nobody has seen fit to denounce Mantlo for the petty hack he is. At least I hope that the news of Mantlo being replaced on THE AVENGERS by Jim Shooter is on the level, as The Beast mixing his languages was one of the most pitiful and pathetic bits of characterization I've seen for a long time. Nothing to justify the highly condescending tone of Mantlo's praise of Michelinie in a recent letter page...

With that out of my system, let's go onward. You may be interested to learn of a French super-hero magazine. Its publishers are Editions LUG, the principal translators of Marvel stuff over here. With an established line of five titles selling like hotcakes over here, they have had the idea of trying


OUIIIAAAS ! TU PARLES D'UN SERVICE RAPIDE
STUPÉFIANT ! NOUS VOICI DE TA AU-DESSUS DE MOSCOU !
ATTENTION ! OPÉRATION ABRAN. DISSEMENT ! ON FRA-SONS ; NOUS REVENONS À LA CHARELLE HUMAINE !

originally done in the States. As the new writer and artist had to be paid, the concept was not economically viable. But original French super-heroes were something else.

An old western magazine was commandeered, its usual occupants mercilessly kicked out, and with issue #54, MUSTANG began a new career with a load of "Sup'heroes" -- that denomination being, of course, chosen to avoid infringement of the copyright on the term "Super Heroes." Three stories filled the 68 all-color-pages magazine.

The first hero is MIKROS by Malcolm Naughton (script) and John Milton (art). Actually, both are French, but the aliases are here for the flavor, as is the American location of all the strips. In MIKROS, college jocks and big brains Mike Ross, Priscilla Conway and Bobby Crabb are given anthropoid powers by the invading Svizz, hateable little thinking insects from another galaxy. Changed into Mikros, Saltarella and the Big Crabb, they fight first the conquering Svizz, and then their leader and embodiment, one Super Terminator. Currently, that villain has achieved symbiosis with professor Hoffman, a retired genius, and is busy starting WWIII.

While overly influenced by the vintage Buscema (with a dash of George Tuska -- this team is the same one that

did the French SURFER episodes), the art is fairly original, and pleasant to look at. While a bit awkward, the plot is readable, in spite of the piling-up of worldwide crises in so few episodes.

But the characterization is somewhat lacking, the three heroes seemingly locked in the skin of the early FF, minus the Human Torch.

The second feature used to be MUSTANG (that justified the title leftover from the gun-slinging days of the mag). But that story of an Indian with a talking horse and magic powers, aided by a whole super-powered circus was so ridiculous, and had such a terrible artist an it that it was dropped in favor of COSMO, a SF strip that could be defined as a cross between STAR WARS and BATTLESTAR GALACTICA.

Prince Cosmo, Princess Yana, Punky (a wise-mouthed kid), and Bibip (a funny robot) are escaping from the Iron Empire, a tyranny ruled by the terrible Rexor. They wander from planet to planet chased by the zombie-followers of Rexor.

Written and drawn by John Milton, this strip is, once again, readable. But the characterization is nil, or corny. Cosmo is noble, Yana is a sweet female, Punky and Bibip share the humor of the strip -- awkward slapstick. Still, the art is palatable, and, as only two episodes have been published thus far, improvement is still very possible.

But the best part of MUSTANG is certainly the third feature. Drawn and written by Cyrus Tota (a discovery of Editions LUG), PHOTONIK is an endearing series, drawn with flair and class, and plotted in an enticing way.

On Christmas Eve, a gigantic building appears in the middle of Central Park in New York, dwarfing the whole city. Inside the building is The Minotaur, a mysterious villain who blankets the whole surface of the Earth with mind-controlling devices. Only three persons escape this fate: Professor Nagel D.D. Ziegel, a man with vast mind-over-matter powers; Tom Pouce (Thumb), a kid living in Central Park who was trained by an old medicine man of a dying Indian tribe; and the hero, once Thaddeus Tenterhook, a hunchback, who, when caught in that proverbial freak accident, has been turned into Photonik, a yellow-garbed hero with light-related powers.

As has been the case for Mikros, Photonik so far is fighting the same villain, issue after issue, but the repetitiveness of this is avoided by the colorful hordes that the Minotaur fights with: the Shadow Horde; a centaur called Sagittarious (France's first hero-villain!); and The Executioner, a robot dressed like a ska group musician. The latest episode (the tenth) has seen the Minotaur suffering several crippling blows, but he still has yet to be defeated.

But the great thing is the art -- very classy, very original, and it keeps improving from issue to issue.

If only for PHOTONIK, MUSTANG warrants more than a passing glance. As a result, it seems to be as successful here as the Marvel translations. Maybe because this bunch of French sup'heroes comes in such an Americanized package that they may be confused with the real thing? Maybe, but qualities of its own are not foreign to that success, methinks.

If anybody want to see for themselves, the subscription rate is 64 Francs for a year (12 issues) sent in French funds to: Editions LUG, 6 Rue Emile-Zola, 69002 Lyon, FRANCE.

[Many thanks for the look! I've alwa wondered why so many of the foreign-created super-characters are set in the U.S.... Perhaps, as you say, it's simply to fool the readers into believing they're reading imported reprints, but I don't understand why a more nationalistic character wouldn't do that much better. I've also wondered whether there are any non-U.S. super-hero characters anywhere in the world which would lend themselves to translation and U.S. publication...

In fact, we almost got involved in something along those very lines ba in 1973. We almost arranged to publish weekly episodes of both ASTERIX and LT. BLUEBERRY, newly translated into AMERICAN by Fred Patten. All fell through when the British publisher of the translated books up to that point (and there were very few ASTERIXs and no BLUEBERRYs in print at the time objected; an alternate plan to publish just the already-translated ASTERIX pages was aborted when the people who owned the rights in the U.S. decided they were going to try a daily and Sunday comic strip (it showed up a couple of years after, and lasted a short period of time). Since we were publishing two weeklies back then, it would've been much easier to do than it would now, but that's an idea -- translating and printing a likely foreign strip series -- that we've never really ever abandoned totally.

One last comment: Tota's art does seem to have a Byrne/Austin influence, wouldn't you say? (The panels on the tops of 45 and 46.) MT]

PLANÈTE PÂLE ARIDE... TYPE GÉO-ZIELL. TEMPÉRATURE DE SURFACE : -100 DEGRÉES... AUCUN SATELLITE. INHABITABLE. DZZZBIIIP!
PLANÈTE BARIUM. BARIUM... TECTONIQUE TEMPÉRATURE MOYENNE : 50 DEGRÉS. 8 SATELLITES GÉANTS TYPE LUNAIRE.
50 DEGRÉS! UN RÊVE, MON POTE!
POTE ?? DZZBLIIIP! TE NE RETROUVE PAS DE TERRE QUI RUELA DANS MES BLOOD VESSELS. RES.
ON DIRAIT QUE NOUS AVONS TROUVÉ NOTRE COIN DE PARADIS!

RENDONS-NOUS DIRECTEMENT DANS LA ZONE ÉQUATORIALE DE RAJUE "DERON"
DZZZBIIIP... PROBABLEMENT 1 473 SUR 10 DY TROUVES UNE PLANÈTE... DITTI BOOP !
* DISTANCE IDÉALE VARIABLE AUTOUR D'UNE ÉTOILE OÙ LES TEMPÉRATURES PEUVENT LES RENDRE HABITABLES SOIENT AUTORISENT LE DÉVELOPPEMENT DE LA VIE. SITUÉE À 150 MILLIONS DE KM. DU SOLEIL, NOTRE TERRE SE SITUE DANS L'ÉTROITE ZONE ÉCOSPHÉRIQUE DE CELUI-CI.

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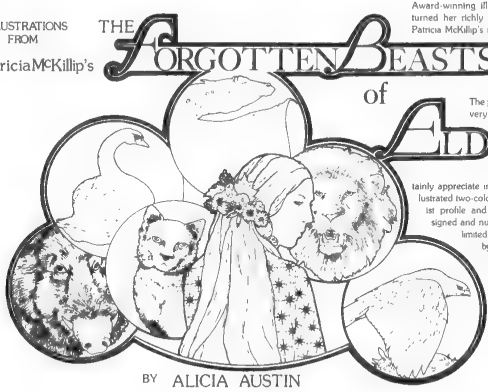

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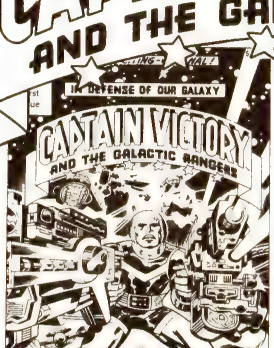

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with Jim Engel & Chuck Fiala

this month: THE Shadow INTERVIEW

WELL, AS OUR READERS CAN PLAINLY SEE, YOU'RE STILL AT IT THIS MONTH! OR WOULD YOU RATHER I SAID "OH, WELCOME, WELCOME 'SHADOW'! IT'S AN HONOR TO HAVE YOU AND POOR JIM IS SICK ONCE AGAIN AND CAN'T BE WITH US!" HOW 'BOUT THAT, HMM? "THE SHADOW"! EH? HA! MAKE FOOLS OF US AGAIN, JIM, WHY DON'TCHA??
YOU MUST HAVE EVIL LURKING IN YOUR HEART OF MEN, CHUCK! I AM OF COURSE THE REAL, AUTHENTIC, SHADOW! I WOULD KNOW, WOULDN'T I?
FOR WHO BUT THE MYSTERIOUS AND HIGHLY LEGENDARY SHADOW COULD CAST SUCH WEIRD AND FRIGHTENING IMAGES ON THIS NEARBY WALL? OH, I'M THE REAL THING, ALL RIGHT! GET THIS LAUGH: HAHAHA! SOUNDS LIKE ORSON WELLES, RIGHT? BRETT MORRISON AT THE VERY LEAST! WANT A LUMP OF BLUE COAL? I HAVE BOB WEINBERG'S PHONE NUMBER IN MY POCKET EVEN AS WE SPEAK!
AND HOW ABOUT MY FAMILY, FRED AND JUNIOR 45'S EH, CHUCK? READY TO BARK HOT LEAD JUSTICE IN THE DIRECTION OF ANY NEER DO WELLS WHO MIGHT BE LETTING THEIR WEEDS, OR CRIME BEAR BITTER FRUIT! OF COURSE, YOU CAN'T SEE 'EM 'CAUSE I'M CLOUDING YOUR MIND... JUST A LITTLE SOMETHING I PICKED UP IN THE FAR EAST...
IN FACT, WHILE I'M AT IT I MAY AS WELL GO THE WHOLE ROUTE! CAN'T SEE ME AT ALL NOW, RIGHT? THAT'S SOME HEAVY DUTY MIND-CLOUDING, EH? YOU ARE NO DOUBT HORRIFIED BY THE EERIE SOUND OF MY DISEMBODIED LAUGHTER: HAHAHA! I'M SURE EVEN A SKEPIC LIKE YOURSELF COULD REQUIRE NO FURTHER PROOF THAT I AM INDEED THE LIVING SHADOW!
ALL RIGHT BRIGHT BOY, IF YOU'RE REALLY THE SHADOW, LET'S SEE YOU COMPLETELY ALTER YOUR PHYSICAL APPEARANCE TO LOOK LIKE SOMEONE ELSE!
NO PROBLEM!
OH, NO! NOT AGAIN!! NOOOOOOO!
I YAM WHAT I YAM! ARF ARF!

PIX BY RUSS VAN DYKE

Comic Strip Circus

By Jacob Moraine

For the third time in thirty-six years, Burne Hogarth's art will disappear from the TARZAN strip. United Feature Syndicate is replacing the Hogarth reprints on the TARZAN Sunday with the work of one Mike Grell. Grell has always stated that he was a comic strip rather than a comic book fan before he began working in comic books. Then, on becoming familiar with more recent comic book work than he remembered from scattered comic books he'd seen before, he became a fan of a number of comic book artists, especially Neal Adams. However, he always wanted to return to his first love, strips. It looked like he might have his chance when Dale Messick retired, for he'd been Messick's assistant on BRENDA STARR prior to his joining DC, and Messick had told him the strip would be his when he retired. However, Messick decided to retire only from drawing the strip and that a female should take over the drawing of what had been for many years one of the few strips done by a woman. So Grell's fellow DC artist Ramona Fradon took over BRENDA STARR, and Grell had to wait until he was contacted by United with the offer to do TARZAN.

Originally, United wanted Grell to take over the strip immediately following Goodwin and Kane's departure, but that didn't work out. So now Grell will follow Hogarth on the strip, and will both write and draw TARZAN, as did Hogarth on his later Sundays. Grell has long been a fan of Edgar Rice Burroughs, as one can tell by Grell's creation, WARLORD. Grell no longer draws WARLORD, though he'll keep writing it. With the upcoming TARZAN movie due this summer, United Feature Syndicate would like to have Grell take over the TARZAN daily as well as the Sunday. However, that's still up in the air. Grell's first Sunday TARZAN will appear July 19, 1981.

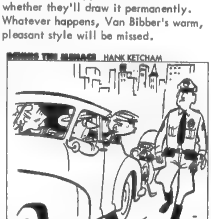
The new version of TARZAN THE APEMAN continues to give forth news stories. Myles O'Keefe, the former football player and bit player who replaced Lee Canalito as Tarzan, saved Bo Derek from an escaped lion (according to press releases). O'Keefe and Derek were filming a love scene when the 400-pound lion, who appears in the movie, broke its tethering rope and charged them. While the lion may have been doing it for fun, it still had its claws and scratched Mrs. Derek before O'Keefe grabbed and wrestled the beast to a standstill, giving the trainer time to arrive and get the lion into a cage. Bo Derek only received a slight scratch thanks to the timely action of O'Keefe.

Richard Harris, who replaced Oliver Reed as Jane's father, came out with startling news. Harris followed filming the movie with repeating his King Arthur characterization from the 1967 film version of CAMELOT in the current touring company of the musical as the ailing Richard Burton's own choice for his replacement. In an interview Harris shocked everyone by announcing that he and director John Derek "got along marvelously." Derek is a strong-willed, short-tempered dictator on the set who had fired half the TARZAN THE APEMAN film unit by the time filming was over in the jungles of Sri Lanka. Harris is a strong-willed, short-tempered free spirit who has been known to let his fists do his arguing for him. However, the two recognized the professionalism of each other and this mutual respect lead to good mutual relations during the personality storms around them. Harris reports that despite the delays, caused by bad weather as well as cast changes, Derek's professionalism, and Bo Derek's professionalism as producer of the film, enabled them to bring the film in one day under schedule on a budget of $6.5 million, a remarkable budget for a major motion picture.

Louise Lorraine died February 2 after a long illness. She was 75. A popular star of many serials in the '20s, and features in the '30s, her most famous role was Jane to Elmo Lincoln's Tarzan in 1921's ADVENTURES OF TARZAN. The very successful serial was released as a feature with sound effects in 1928.

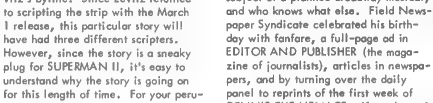
Meanwhile, back at the strips, Gerry Conway's first work on THE WORLD'S GREATEST SUPERHEROES PRESENTS SUPERMAN appeared April 6, 1981. His first Sunday appeared May 3. He continues the plot that Paul Levitz started when Paul Kupperberg was scripting the strip under Levitz's byline. Since Levitz returned to scripting the strip with the March 1 release, this particular story will have had three different scripters. However, since the story is a sneaky plug for SUPERMAN II, it's easy to understand why the story is going on for this length of time. For your perusal, I present the May 4 strip by Conway.

Max Arnold Van Bibber, the WINNIE WINKLE artist, died March 15 after a long illness. He was 68. Van Bibber had been assisting WINNIE's creator Martin Branner on the strip for years when Branner was incapacitated by a stroke and gave Van Bibber the job of drawing the strip. When Branner died some years after, Van Bibber became the official signed-artist on the strip. He continued doing the strip until his recent illness. While Joe Kubert and his school continue drawing the strip, it's still not known whether they'll draw it permanently. Whatever happens, Van Bibber's warm, pleasant style will be missed.



"You didn't catch us. We ran outa gas!"

DENNIS THE MENACE celebrated his 30th birthday on March 12. This perennial five-year-old and newest Marvel super-hero first appeared on Monday, March 12, 1951, in fifteen newspapers. He now appears in 850 newspapers around the world, a string of paperback cartoon collections currently being published by Fawcett, who used to publish the comic books, the upcoming Marvel comics, was the subject of a live-action TV series and several prime-time cartoons, is the subject of a planned Broadway musical, and who knows what else. Field Newspaper Syndicate celebrated his birthday with fanfare, a full-page ad in EDITOR AND PUBLISHER (the magazine of journalists), articles in newspapers, and by turning over the daily panel to reprints of the first week of DENNIS THE MENACE. If you haven't seen it in your paper, TCR presents the


SUPERHEROES
SO THAT'S THE ACTOR WHO'S THEY HAVE PLAYING YOUR PART, eh, SUPERMAN?
I'LL SAY THIS--HE'S A GOOD-LOOKING
READY TO TRADE IN THE OLD MODEL, LOIS?
HUH? OH, DON'T BE SILLY! NO ACTOR CAN REPLACE YOU IN MY HEART!
PLAGUES, EVERYBODY! WE'RE GOING TO FILM THE BIG MOVIE NOW!
THIS I'VE GOTTA SEE!
CONWAY
ADAMS
Colletta
5-4

first DENNIS panel, reprinted March 16, 1981.

WE HAVE 37 HOURS, 17 MINUTES AND 45 SECONDS UNTIL THE ENCOUNTER PHASE WITH THE NEUTRON STAR BEGINS...
...AND EVERYONE ABOARD THE DERELICT DIES!
Star Trek
ENGINEERING! MR. SCOTT, I NEED YOU ON THE BRIDGE IMMEDIATELY!
SHARMAN DIVONO & RON HARRIS 5-1

Some adventure strip artists do get discouraged. Thomas Warkentin has quit as writer-artist of STAR TREK. Even with assistants on both writing and art, continuing the strip was no longer worthwhile for Warkentin. Replacing him are Sharman DiVono as writer and Ron Harris as artist. Harris has been Warkentin's assistant on the art for sometime and is also the artist of the DALLAS strip. Of course, Harris will continue to draw DALLAS (no fool he) as it is now in 300 papers, making it one of the most successful story strips around. STAR TREK has lost quite a few papers, but maybe DiVono and Harris can keep the strip around until the STAR TREK mini-series is aired. Warkentin's last strip appeared on April 25, though Harris did pinch-hit for him on the April 12 Sunday. On Sunday, April 26, the first DiVono/Harris strip appeared, and you can sample their work on the May 1 strip.

Western novels are regaining their popularity on the paperback racks. Especially popular are series novels featuring rugged he-men. The first novel of a new series appeared from Fawcett Popular Library, TRACKDOWN by veteran western author Dean Owens. This book is the first of a new series featuring an exciting western hero, Latigo. Name sound familiar? You won't be able to check your suspicions on the cover or even on the title page. Only on the copyright page will you discover that this is indeed "based on LATIGO, the cartoon strip by Stan Lynde." This shyness despite the fact that the story is the same "origin story" that ran recently in the strip. Of course, there were a number of changes and additions, such as having one of the bad guys shoot a friend of Latigo's that he would not meet until some years later in the strip's chronology. And of course, the dialogue is "adulted" up. It will be interesting to see whether Latigo will have any success as a paperback series. The cover of TRACKDOWN, incidentally, is by Marvel cover artist Bob Larkin. (By the way, Russ Heath only worked as Stan Lynde's assistant on LATIGO for a short time. He's been off the strip for months.)

RICK O'SHAY, Stan Lynde's first strip, seems to be dead. The last strip I saw was the Sunday of March 8, 1981. Since then, the strip has disappeared from all the papers I know of that carried it. Since two of those papers generally never drop strips, I can only assume it is dead. That's very sad, since Marion Dern turned out truly fine stories and Mel Keefer's art was lovely. It was a very good strip and discerning readers are the poorer for its loss.

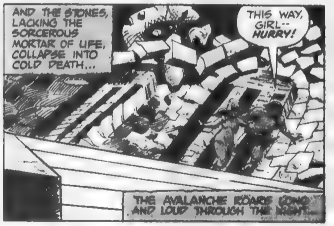
RICK O'SHAY began as a Sunday page on April 27, 1958 with the daily strip starting May 19, 1958. Stan Lynde's original concept of the strip was as a humor strip set in the present, though most of the characters dressed and behaved in a manner befitting the old west. The daily strip featured humorous continuity ranging from standard western tales similar to Mark Twain's RANSOM OF RED CHIEF, to the time Rick went with General Debility and his cavalry to convince Chief Horse's Neck to return the missile that had landed on his reservation. As time passed, the stories became more serious. The turning point came in 1964 when Lynde announced that the strip would be firmly set in the old west from that point on, his excuse being that the anachronisms confused the younger readers. The truth was that Lynde, a westerner who lived on his own RIK ranch, loved the west and wanted to portray it without parody. His Sunday pages remained gag strips, though the gags developed into more human comedy and less of the wild humor found in strips like B.C. or BROOM-HILDA. His most celebrated Sunday strips were the hunting trips Rick and Hipshot Percussion took in the mountains. Those, and Hipshot's trips to the wilds to his natural church allowed Lynde to display his realistic style to its most beautiful extent, similar to the paintings he would do after leaving the strip. The daily strips became fine evocations of the western classics with occasional appearances by real people or actual events from history.

When Lynde left RICK O'SHAY in mid-1977 in a dispute over money, the syndicate brought in Marion Dern, Chuck Jones' assistant on many of his recent animated cartoons, to do the writing, and comic book artist Alfredo Alcala to do the drawing. Dern's early stories weren't up to Lynde's, and Alcala's artwork, while nice, didn't capture Lynde's style, an important aspect of the strip's success. Papers dropped the strip. In January of 1978 Mel Keefer, a veteran of comic books, strips, illustration, and animation, took over as artist. Keefer was much more successful in capturing a facsimile of Lynde's style and blending into it his own style. Dern's stories improved, and she displayed a knowledge of history in the way she allowed her characters to travel around the west, visiting such places as San Francisco. Papers picked up the strip. When Lynde's LATIGO debuted, there were two first-class western strips appearing in the newspapers. Unfortunately, lately the post-STAR WARS trend of attempting to revive the popularity of the story strip has reversed itself. In recent months a number of papers dropped RICK O'SHAY, most disasterously, the San Francisco CHRONICLE, the biggest paper to carry the strip. It was a foregone conclusion that the strip would die at the rate papers dropped it. The end of RICK O'SHAY is the end of one of the best story strips in the history of the medium.

Another adventure strip has died. CONAN THE BARBARIAN made its last appearance on April 12. Since its debut in 1978, CONAN has been plagued by personnel problems. Original artist John Buscema left the strip after only one story when the strip did not pick up enough papers to be able to pay him the salary he is accustomed to receiving for whipping up comic book pages. He was replaced by Ernie Chan who stayed with the strip over two years. However, he left the strip to be replaced by a gaggle of artists. Alfredo Alcala, Rudy D. Nebres, Pablo Marcos, Alan Kupperberg and Tom Yeates drew the strip, sometimes coming and going in replacement of each other in typical comic book confusion. Despite the fact that Marvel did not own the strip and it was a separate entity from the comic book work produced by Marvel, Roy Thomas was off the strip when he left Marvel as a courtesy to Conan Properties. The strip has an unusual distinction of reducing its list of papers over its run, rather than beginning small and adding papers as most strips do. Even the start of production of the CONAN movie epic could not save the strip after its biggest paper, the St. Louis POST-DISPATCH dropped it. Interestingly, the POST-DISPATCH had earlier kept CONAN while dropping FLASH GORDON, even though the much-ballyhooed movie was due in a few months. Douglas Moench, who'd replaced Thomas, was the writer at the strip's end, and Tom Yeates was the final artist. The final Sunday bore the announcement: "Next: The beginning of a new adventure -- Night Wings!" Perhaps Marvel will see fit to let those wings fly in one of their

CONAN
THE BARBARIAN
KNOW, O PRINCE, THAT BETWEEN THE YEARS WHEN OCEANS OVERWHELMED ATLANTIS AND THE DAWN OF RECORDED HISTORY, THERE WAS AN AGE UNDREAMED-OF, WHEN SHINING KINGDOMS LAY SPREAD ACROSS THE WORLD LIKE BLUE MANTLES BENEATH THE STARS..."
"IT WAS AN AGE WHEN EVIL WIZARDS CAST NAMELESS SPELLS FROM SHADOW-HAUNTED RUINS."

THE CONCLUSION: CONAN HAS SHATTERED THE EMERALD SOUL-EGG, DISPERSING XICCARPH'S LIFE-STUFF TO THE CHILL WINDS...
NO--! YOU'VE SHATTERED THE VESSEL OF MY SOUL!


AND THE STONES, LACKING THE SORCEROUS MORTAR OF LIFE, COLLAPSE INTO COLD DEATH...
THIS WAY, GIRL--HURRY!
THE AVALANCHE ROARS LONG AND LOUD THROUGH THE NIGHT...

AND WHEN THERE IS NOTHING LEFT BUT THE ECHOES AND DRIFTING DUST ...AND PLACID RUBBLE...
DID...DID KANDAR DIE FOR NOTHING, CONAN? WHAT ABOUT THE TREASURE...?
IF EVER IT WAS REAL, WOMAN, IT'S NOW BURIED UNDER THE REMAINS OF XICCARPH'S EVIL, AS A MONUMENT TO YOUR LOVER-THIEF KANDAR. ...LET IT LIE.

three CONAN comic books. Printed above is that Sunday of April 12.

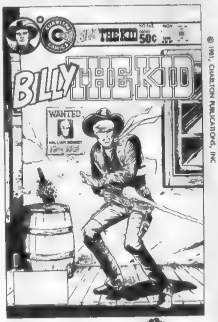
Perhaps the lesson is for adventure strip artists to switch to gag strips. One such example that seems to be successful is John Lane. Back in 1966 Lane was the last of the four artists to draw the old VIC FLINT private eye strip. Interestingly, his father, Ralph Lane, was the original artist on that strip. After VIC FLINT, retitled by then THE GOOD GUYS, died, Lane became a staff artist for NEA, then graduated to become that syndicate's art director and their chief editorial cartoonist. This year he left that position, which had grown to include art direction of NEA's sister syndicate United Feature and the drawing of THE WORLD ALMANAC, to create his new strip BEN SWIFT. The strip be-

BEN SWIFT
BESS, LOOK AT THIS.
THE PRICE OF THIS BOOK HAS GONE UP THREE DOLLARS SINCE WE BOUGHT A COPY LAST MONTH.
WHAT BOOK IS IT?
4-23
HOW TO MAKE IT ON A FIXED INCOME

gan February 16. Ben Swift is a retired newspaper editor who, while preparing to write The Great American Novel, earns extra cash delivering the newspaper he worked on. BEN SWIFT is filled with quiet, human comedy that depicts older citizens as the vital, intelligent, aware people that many of them are. And, like the rest of us, they're sometimes stymied by the stupidity of modern life, as the April 23 strip shows.

Joe Martin, whose earlier foray into daily insanity, TUCKER, didn't catch a large list of papers, has created a new strip to replace it. WILLY 'N" ETHEL, which debuted March 8, has an unusual format. The daily feature is a strip, but the Sunday is a collection of gag cartoons, reversing the format of features like OUR BOARDING HOUSE and DENNIS THE MENACE. Willie and Ethel live quiet lives with the humor being of the warm, loving kind exemplified by the accompanying April 29 strip. [Just as a sidenote, The Milwaukee JOURNAL carried WILLY 'N' ETHEL for a full two weeks in March -- before replacing it with BEN SWIFT. The strip wasn't THAT bad. MT]

Did you know that it's only thirteen years since the last James Bond novel came out, not fourteen as publicity for John Gardner's new Bond novel, LICENSE RENEWED, has it. Ian Fleming's last Bond book, OCTOPUSSY, came out in 1966. In 1967 it was reprinted in paperback with the Bond short story "The Living Daylights" added. In 1968, COLONEL SUN by Robert Markham (Kingsley Amis), the first non-Fleming Bond novel commissioned by Fleming's heirs, appeared, thirteen years to the month before LICENSE RENEWED. Since there is no JAMES BOND strip anymore, the book cannot be adapted as a strip as Markham's novel was.



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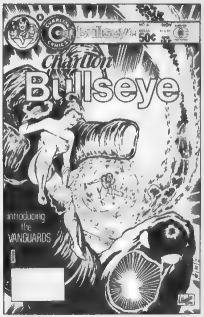
Charlton News

Marvel animation artist and frequent TCR-contributor (this issue's cover artist) Larry Houston will be totally responsible for CHARLTON BULLSEYE #3 which features his new all-superheroine group, the VANGUARDS -- handling the writing, pencilling, inking and lettering (as well as coloring the cover). The twenty-page story is a pilot for future episodes as well.

Also gaining a foothold at Charlton is well-known fan-artist Bill Black (Paragon Productions), who is doing western covers for GUNFIGHTERS and BILLY THE KID (the first of which is BTK #145).

And Wes Crum, a new artist from Illinois, is doing war and ghost covers, the first of which is for GHOSTLY TALES #152, and which features the book's fifteen-year-old narrator, I.M. Dedd.



BILLY THE KID No. 144, October. [7/2]

WAR No. 29, October. [7/2]

THE FIGHTIN' 5 No. 42, October. This series begins reprints with the first issue, #28, by Joe Gill, Bill Montes and Ernie Bache. (Possibly featured: Sarge Steel.) [7/9]

BATTLEFIELD ACTION No. 71, October. [7/16]

FIGHTIN' ARMY No. 154, October. [7/16]

Comics Extras

By Ron Massengill

Planning a party this year? Invite your friends with the Spider-Man invitation from C.A. Reed of Williamsport, PA. They also manufacture a complete line of Spidey party-ware.

If you need games to play at your party or if you are just sitting around the Chicago Comicon between panels

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then get one (or more) magnetic gamés from Nasta Ind. Inc. There are four games involving the DC heroes. The one I like best is SUPER FRIENDS MAGNETIC TARGET GAME, which comes attached to an 11" x 14" card. The object of the game is to use the magnetic wand to pick up the metal balls, one at a time, from the side holder and drop them into various holes on the playing field. Each hole has its own point-value, from 5 to 50. It is not as easy as it sounds.

If you want something easier to handle or something from Marvel, then pick up MARVEL COMICS SUPER-HEROES SUPER PUZZLES from Fleetwood Toys Inc. These are three round hand-held puzzles whose object is to get the four balls into the four holes. The backgrounds include the Ghost Rider, the Fantastic Four and the Silver Surfer.

Remember looking at the ads for super-hero items in your favorite comic book and seeing something called MARVEL SUPERHEROES STAMP PAD SET, usually accompanied by a drawing of some Marvel heroes? Well, after two years, Happy-Mates has finally released these for general distribution. There are eight rubber stamps, a stamp pad and a small note book on a 7" x 10" bubble card. The eight stamps are: The Human Torch, Spider-Man, Thor, Iron Man, Captain America, The Vision, The Hulk and The Silver Surfer. The set should sell for about 97¢.

By now, most of you have seen (or will soon) ads for this next item: DC SUPER HEROES SUPER HEALTHY COOKBOOK. Warner Books is planning a $50,000 promotional campaign for the book, which retails for $8.95, is 96 pages and is 7" x 10 1/2" with 28 original recipes. The first printing will be 35,000 copies.

I feel I should make some sort of comment about this last item but I was so surprised when I first saw it I just couldn't say anything but "Huh?" This item is manufactured by Fleetwood Toys Inc. and comes on a 7" x 10" bubblecard. It's called SGT. FURY ARMORED ATTACK. It consists of four small plastic soldiers and a tank that doesn't quite look American. The background art on the card is typical soldier-toy art, but there is one Jack Kirby Sgt. Fury-illo. What is unique is that this is the first Sgt. Fury item I've ever seen, and strangely, appears just as Marvel has cancelled the comic book.

FIREMAN FARRELL
FIRE UNDER THE BIG TOP
HIGH ABOVE A FLAMING CARNIVAL, FIREMAN FRED FARRELL RISKS HIS LIFE TO SAVE ANOTHER'S— THE LIFE OF AN ANIMAL. THROUGH SMOKE AND FLAME, HE CLIMBS THE TRACKS OF A BLAZING ROLLER COASTER, TO SAVE A FRIGHTENED ELEPHANT FROM THE...
HE CAN'T MARCH THAT ANIMAL BACK DOWN THROUGH THE FLAMES— AND THERE'S NO OTHER WAY TO SAVE IT!
THERE MUST BE A WAY... THERE MUST!
ONE MORNING, IN THE OFFICE OF FIRE LIEUTENANT MEINER.../ RELAX, FRED... FIREMAN FARRELL REPORTING AS ORDERED, SIR!
I'VE HAD YOU ASSIGNED HERE FOR AWHILE, TO GIVE YOU A TASTE OF FIRE INSPECTION DUTY! IT'S DEPARTMENT POLICY TO TRAIN NEW MEN FOR SPECIALIZED WORK!
OUR FIRST ASSIGNMENT WILL TAKE US TO THE CARNIVAL GROUNDS! MY CAR IS OUT FRONT...
STAY!
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ABOVE: From SHOWCASE #1, a Fireman Farrell story by Arnold Drake and John Prentice.

Interview

A CONVERSATION WITH ARNOLD DRAKE, August 1980 and April 1981
Interviewed by Gene Reed
Additional questions by Mike Tiefenbacher
Edited by Arnold Drake, Gene Reed and Mike Tiefenbacher
Transcribed by Gene Reed

GENE REED: When and how did you get into writing comics?

ARNOLD DRAKE: I got in in 1957. Bob Kane and I worked on a comic strip together and he brought me to DC and Jack Schiff, Murray Boltinoff, George Kashdan, and then I finally started working for Mort Weisinger.

That's about when and how. I'm trying to remember the first thing I worked on. It was either a BATMAN story or a HOUSE OF MYSTERY tale because I wrote them about the same time. The BATMAN was about a trip through time to see Jules Verne ["The Return of Mr. Future," BATMAN #98]. The HOUSE OF MYSTERY was a switch on believing a nightmare was reality. It was believing reality was a nightmare, and it was about a guy who thought he was dreaming he was Abraham Lincoln ["The Second Death of Abraham Lincoln," HOUSE OF MYSTERY #51].

GR: What about SHOWCASE? Your letter mentioned Fireman Farrell.

AD: Yes. That came shortly after, I believe. Fireman Fred Farrell. Weisinger had a theory that whenever you put fire on the cover of a magazine, the magazine sold well. He also be-

lieved that whenever you put jewels or gold on a magazine cover, the magazine sold well. So, he decided that this new SHOWCASE magazine would start with the adventures of a fireman. I told him at the time that I didn't think there were too many kids who wanted to be firemen when they grew up anymore, but he insisted that all kids were fascinated by fire, and therefore, a book about firemen would sell. (Of course I assumed that Mort himself had a fire fixation.)

So I researched, did as well as I could on it, and tried to get the feeling of the reality of a modern-day fireman in the story. The magazine sure was a dud. I think it sold something like 15%. It was a dud by the standards of that period, not by today's standards, because today any magazine that sells 15% is a "hit," I understand.

TCR: Something's a bit askew with your dates here, since the BATMAN and HOUSE OF MYSTERY stories came out in January and March of 1956, and SHOWCASE #1 also appeared in January of '56. Since DC's lead time was normally around six months, you probably wrote these in the summer of '55, am I right?

AD: I suppose you are... but I've always recalled it as the autumn of '57. So you've just tacked two years onto my professional life. Perhaps the haziness here arose from a hiatus of a year or more that followed my refusal to work under Mort Weisinger. (He had such inadmirable traits as saying to a writer -- I believe it was Jack Miller, in this instance -- "I'm going to the john. Do you mind if I wipe myself with your script?")

GR: Back in the fifties and sixties it seemed as if there were several little companies within DC. I guess it seemed that way because of the way editors used personnel. Was this intentional, or just an editorial thing?

AD: Everybody seemed to be for himself. Each guy had his own personnel: his own writers, his own artists. Is that what you mean?

GR: Right.

AD: I guess it was half and half. I think that there was a certain amount of jealousy among the editors. They were somewhat jealous of their free-lance talent, therefore they did try to hold onto people. I can recall there were arguments over the years about trying to steal this writer or that artist. You had complications at one time or another. Some artists would be kept busy -- they had an editor who would keep them busy -- so you might suggest that an editor try someone else. Sometimes an editor would say to an artist, "Look, I've gotta have someone to do this. Ask Schwartz to let me use you," or something like that.

GR: I'd like to ask about the genesis of some characters or groups of characters that you helped create. One of them is Space Ranger. Do you remember how the character was created and developed?

AD: It was largely Schiff's creation. Nobody was extremely happy with it except Schiff. We thought it was too cutesy. Most of the writers disliked the character. Jack created it, and I really don't remember the dates on that. [Circa 1957-58.] It did okay for awhile. There wasn't a lot of space stuff around. That may have been the reason, but as I said, the writers were forced to write it. Dave Wood did it for awhile, and I know I did it for a couple of years. Generally, the new writer would take something like that. I sang a song at the typewriter that began, "Space Ranger, I hate you. Space Ranger, you're mine--"

GR: I was seven or eight when I discovered it, and I loved it. So did the other boys my age. We must have been the audience they were trying to reach.

AD: I think you're right. And I didn't say we did a lousy job. I said we hated it. But back then, there was a greater stress on providing different magazines for different age levels.

GR: That could be why we enjoyed the books so much and probably why so many kids our age were reading them. You don't see too many kids reading comics anymore.

AD: No, you don't, and that's a great concern of the industry. There are many reasons for that, I guess. I don't think it's an immediate problem. I think it's a problem that's grown over the years.

GR: I think it has a lot to do with society in a way. Childhood seems to be shorter these days.

You mentioned in a letter that Bob Haney had some input on The Doom Patrol. Just how much input? It seems like the Doom Patrol appeared roughly the same time as Marvel's X-Men.

AD: We beat them out, but only by a few weeks. The similarity was astounding. Boltinoff was the editor. He was editing MY GREATEST ADVENTURE, and the magazine wasn't doing very well. He was looking for something to give it a shot in the arm. So, I came up with the idea of these freaks who banded together and the man in the wheelchair guiding them. It was one of those hurry-up jobs. I think Murray assigned it on Friday and needed the whole magazine ready by Monday or Tuesday of the next week. That Friday afternoon, after I had plotted most of the story, I asked Bob (Haney) if he was busy, and if not, if he would join me. We'd finish plotting it together and then tear it in half and he'd write one half and I'd write the other.

GR: Do you remember who wrote which half?

AD: I can't recall. If I had to guess, I'd say I wrote the first half, laying in the characters and their bizarre first meeting. I had plotted most of it pretty well. In those days, particularly, when I plotted a story, it was two-thirds written. I plotted down to actual pieces of dialogue. I think Bob had something to do with the character who was bandaged -- Larry. He was a race driver. No! Wait a minute! The guy in the bandages went up in a rocket and was radiated in some way. Robotman was the race driver.

GR: Did you consciously pull Robotman out of the forties and fifties?

AD: No. I didn't know there was a Robotman before that. I was told later there was, but I'd not been that much of a comics fan.

GR: I know Boltinoff wrote quite a bit in the forties and fifties, but I don't recall if he ever mentioned writing Robotman. I thought he might have mentioned the character.

AD: Somebody did! Maybe it was Julie Schwartz. That was sometime later, and I just shrugged it off and decided that was the way the ball bounced, particularly in that trade. It's not even unconscious plagiarism. It's a pack of creative people sharing the same atmosphere and often producing similar reactions.

GR: Well, you were only imitating your own company, so it wasn't too bad.

AD: Perhaps. But you take a certain pride in not consciously borrowing from people except the classics, in which case it's called research. Stan Lee is one of our great researchers. He's researched the hell out of Robert Louis Stevenson, H.G. Wells, Edgar Rice Burroughs and the other masters of mass literature. And good for him.

TCR: There's been a lot of speculation on the part of fandom about whether you and Murray actually had plotted

BATMAN
URGENTLY, THEY HURRY TO THE FAMOUS RIVER SHINE, WHERE A CRAFT LIES AT ANCHOR...
AHOY! I'VE BEEN TOLD THAT MONSIEUR JULES VERNE SPENDS MOST OF HIS TIME ON HIS YACHT! IS HE ABOARD?
HE IS, INDEED! I AM JULES VERNE!
HURRIEDLY, BATMAN AND ROBIN EXPLAIN THEIR MISSION— BUT THE GREAT AUTHOR IS SKEPTICAL...
EH BIEN... I AM WRITING A NEW BOOK— CLIPPER OF THE CLOUDS— AND AM JUST ABOUT TO PREDICT A NEW INVENTION! IF YOU ARE MEN FROM TOMORROW, SURELY YOU SHOULD KNOW WHAT THAT INVENTION IS!
A TEST? VERY WELL...
YOU'RE PREDICTING A MACHINE THAT FLIES AND RIDES UNDERWATER!
SACRE BLEU! YOU TRULY ARE FROM THE FUTURE!
CONVINCED, VERNE REVEALS THE SECRET OF THE STOLEN CYLINDER...
MY CURSED INVENTION IS A SIREN-GUN, WHICH EMITS SOUNDS OF SUCH HIGH FREQUENCIES THAT THE VIBRATIONS SHATTER ANYTHING IN THEIR PATH!
AN ULTRA-SONIC WEAPON? THEN WE'RE FINISHED... WE HAVE NO COUNTER-WEAPON FOR THAT!
WAIT! ONLY YESTERDAY I THOUGHT OF ONE— BUT I HAVE NOT PERFECTED IT YET! I WILL DIAGRAM IT FOR YOU!
BATMAN, THERE'S NO TIME LEFT! IN EXACTLY TWO MINUTES, THE TIME MACHINE WILL SWEEP US BACK TO 1956!
MONSIEUR VERNE, YOU MUST COME WITH US TO THE FUTURE— SO WE CAN BUILD YOUR COUNTER-WEAPON! WILL YOU DO IT?
THE FUTURE? WITH MY OWN EYES, I WILL BE ABLE TO SEE THE WORLD OF TOMORROW THAT I HAVE WRITTEN ABOUT? OF COURSE I WILL COME!

ABOVE: A page from BATMAN #98's "The Return of Mr. Future," drawn by Dick Sprang and Charles Paris

the rescue of the Doom Patrol from their supposed death on that island in the final issue of the original run. Did you have a contingency plan to get them out based on the prospect of the book being reinstated at some future date?

AD: No. Part of the fun in writing continued stories (be they comics or soap operas or David Copperfield and Oliver Twist -- Dickens' work was initially written in serial form, you'll recall) is painting yourself into a corner, and wondering how you'll ever fight your way out. I think I'd be just as excited as the fans of the D.P. (if not more) to learn how I legitimately (and with my inimitable and unlimitable cleverness) rescued Cliff, Larry, Rita and the Chief. But alas, we shall never know.

GR: Back to Batman...

AD: I'll tell you a story about my first BATMAN. As I said, it was about going back to Jules Verne to get his assistance in cracking a problem. It was an early attempt, my first shot, at a running character magazine, and when I brought it in, Weisinger seemed to be impressed momentarily, and then he called me and said, "There are some problems with this! I'm gonna have one of my guys re-write it, and I want you to split the check with him."

So, as I said, I was the new boy on the block, and I accepted that. Later, when I saw the thing in print -- this was at a time when they didn't list credits -- I didn't know who had re-written it, but there was almost no re-write at all. It was about three years before I found out that the assignment had been given to Bill Finger. The reason it was given to him was that Finger had no money at the time. Weisinger wanted to get a check for him, and this was the way he did it. Finger said to me, "Oh, was that your story? All I wrote was about two panels at the end."

TCR: Without speaking too ill of the dead, maybe you can give us some idea of what the problem with Finger was. One of the issues of AMAZING WORLD OF DC COMICS printed a pastiche story about a procrastinating writer called "Phil Binger"... was it roughly like that in real life?

AD: Bill's problem was our old psychiatric friend, Writer's Block. If I knew some central source of the dark side of talented people -- why so much alcoholism, drugs, depression, uncontrollable rages? -- I could answer that question. I can describe Bill's problem, but not its etiology.

Finger was a man of monumental unhappiness. The fact that his massive contribution to BATMAN -- and through that to all comics and comics-related entertainment (James Bond, Six Million Dollar Man, ad infinitum-items) -- was almost unknown to the world, and equally uncompensated, certainly contributed to that poor guy's misery.

GR: Jack Schiff told me he was responsible for content -- whether or not there were monsters, aliens, or whatever. Were you still writing BATMAN in the early sixties?

AD: I suppose I was.

GR: Is there anything characteristic of your style -- heavy captions, certain ways you had characters talk or act? Is there anything like that in your scripts?

AD: Well, there's a particular kind of humor I used in handling scenes that might otherwise have seemed to be brutal. I would try to get some humor in to temper the brutality. So when Batman would hit somebody, I might have him say, "Hungry? Eat some knuckles!" and things like that. That's one of the ways you can tell. Also I often used electronic gimmicks because of my training as a radio man in the U.S. Signal Corps. I also used motion picture backgrounds out of my experiences as writer and producer of movies.

GR: A lot of the fans were upset during the early sixties about the bizarre science-fiction angle being used. It made him totally unbelievable. That, plus Bat-Mite and the other odd touches.

AD: That was mostly Finger's doing, probably Finger and Schiff trying to goose an ailing property. It was the TV

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The SECOND DEATH of ABRAHAM LINCOLN
WAS I DREAMING AGAIN--THE MOST FEARFUL OF ALL DREAMS? IT HAD TO BE A DREAM, FOR HERE I WAS... SUDDENLY THROWN NINETY YEARS BACK IN TIME AT THE SCENE OF THE ASSASSINATION OF ABRAHAM LINCOLN! AND I WAS LINCOLN!
OUR BELOVED PRESIDENT IS DEAD. NOW HE BELONGS TO THE AGES!
BUT I'M NOT DEAD! DOESN'T ANYBODY UNDERSTAND? I'M NOT LINCOLN AND I'M NOT DEAD!
MY NAME IS BART WADE AND I'M AN ACTOR. THE WORST MOMENT OF MY LIFE BEGAN IN MY DOCTOR'S OFFICE ONE DAY
THERE'S NOTHING PHYSICALLY WRONG WITH YOU TO EXPLAIN THESE BAD DREAMS YOU'VE BEEN HAVING OR YOUR FAINTING SPELLS, BART!
BUT THAT LAST FAINT HAPPENED ONLY YESTERDAY DURING REHEARSAL!
I CAN ONLY CONCLUDE THAT YOU'VE BEEN OVER-WORKING. WHAT YOU NEED IS A LONG VACATION!
IMPOSSIBLE! I'M OPENING IN A PLAY AT THE GEM THEATER NEXT WEEK! BUT I'LL TRY TO RELAX!

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ABOVE: One of Drake's first: HOUSE OF MYSTERY #51 by Leonard Starr.

series that saved old Batman. Finger was responsible for almost the first ten years of the basic stuff in BATMAN except for the initial idea, which is the figure of the night. Batman was a combination of things. Bob Kane wrapped together Zorro and the other night figures. The double-identity thing is, of course, very old. It was Finger who contributed Robin because he figured the kids could better relate to a young boy. Finger contributed the Bat-Cave, Batmobile, the utility belt, the Batarang. All of that stuff, by and large, was Finger's.

GR: I've wondered if he wrote some of the GREEN ARROW stories because of the duplication of gimmicks that started appearing.

AD: Yes, Finger wrote some of those, but so did Eddie Herron. Herron wrote some BATMAN too.

GR: I think we have him down as possibly writing a couple of Cat-Man stories in 1963 because they were so similar to what he was writing for BLACKHAWK at the time.

AD: That sounds possible.

GR: I don't suppose there is any way we can ever really nail those things down unless we could possibly get into DC's records.

AD: Unfortunately, even DC records won't do it for you because they're very incomplete. When they finally got around to the point of paying for reprints, they couldn't identify a lot of the writers of the stories. They couldn't pay them for the reprints.

GR: We've just completed a JIMMY OLSEN index and we had help from Nelson Bridwell. We also covered the short-run SUPERGIRL title, and I think you wrote three or four of those stories.

AD: For Kanigher, I guess.

GR: Nelson sent a note back that said it would help them know who to pay. We traced some artists he didn't know, so I guess we've helped them that much. The writer problem is bad because we know people who wrote stories, but we can't pin them down on specifics. While we're on the subject of stories, I can recall reading a story which made me wonder if perhaps you or Bob Haney had written it. I think the title is "The Doom Treasure," and the two characters in the tale are named Drake and Haney.

AD: It could have been Herron. Do you remember the theme of the story?

GR: It was about two men looking for a treasure. They found some objects which gave them powers. One man was basically greedy, and the other, of course, was not. The good guy won in the end.

AD: I think it's possible that it was Herron. But it may have been Jack Miller.

GR: Herron wrote quite a bit, and I've been told that sometimes there was a tremendous amount of rewriting on some scripts and sometimes no rewriting at all.

AD: I'll tell you how Herron wrote, and you'll understand. He would not outline anything. I always believed in outlining every story, panel by panel, but Ed didn't. It turned out that his system had some merit to it. He would simply sit down and start to write the story. He would not number the pages; he would only number panels. If he were working on an eight-page story, five panels per page, then he should have about forty panels, but he would wind up with sixty or seventy and he would then sit down and cut twenty of them out of the story. After he had done that, he could number his pages and then he would either retype it or turn it in as it was. That worked for him, and one of the reasons that it worked was that he was getting all of the vitality of the original conception of the story into that single draft.

Guys like myself always put a lot of vitality into outlining the story, and then the actual writing of it was a bit drab because the real fire had gone out. You have to develop a second heat. But Herron's system often wound up as a "suitcase job" -- you know, where you overstuff a suitcase and when you squeeze it shut there's a tie and a sock hanging out.

TCR: Herron or Miller using your names in the story indicates that there was some kind of camaraderie between the writers. Did you all work in the office, or was it a social relationship?

AD: Yes, there was camaraderie among us. Haney and I have been good friends for twenty years. Kashdan and I were friends when he was an editor, and after he left DC we became partners in some film activities. Jack Miller was a good buddy, an impeccable dresser who collected rare editions of fine books from dusty London bookshops. Fránce (Eddie) Herron was a gentle buffalo of a man, liked by everyone, but wi h a well of rage which a man of his size must sit upon or risk becoming a walking holocaust. The Wood brothers (writers Dick and Dave and artist Bob) were a wild bunch of semi-literates who could bring a certain crude excitement to their stories.

I never got truly close to Finger. He indicated, on more than one occasion, that he would have liked my friendship. But his psychological problem frightened me off. I'm sorry about that. I think I felt some kind of foolish superiority because I didn't live as close to the precipice as he did.

Haney and I wrote a very dark comedy screen-treatment about the murder of Jack Kennedy (thinly disguised). It was too full of tabus for that time (1966) to be sold. But we spent a marvelous summer doing it.

GR: Did you write any of the ROY RAYMOND or MARTIAN MANHUNTER strips for DETECTIVE COMICS?

AD: Both. Most of those were written by Jack Miller. He wrote quite a bit, particularly the ROY RAYMONDs. I wrote some of the ROY RAYMOND strips, and I wrote a lot of the MARK MERLINs.

GR: Did you write MARK MERLIN before or after Miller?

AD: Before, I think. [Prior to HOUSE OF SECRETS #51.] I think Haney took it over when they changed the strip to something involving the power of the pyramids or something like that.

GR: I know he was writing ECLIPSO at the time.

AD: Oh! That's what I'm thinking of. Eclipso was the power of the pyramids. The black dfamond.

GR: Prince Ra-Man and Eclipso seemed closely tied together.

AD: I guess Haney did those.

GR: This was just before the creation of Deadman.

AD: Well, Deadman started because Miller had taken over STRANGE ADVENTURES as editor, and again, it was a case of an editor coming to me and saying he wanted a character to bolster his book. I came up with Deadman, and I remember Miller objected to the title. Carmine Infantino was working in the same room at the time, and Infantino turned around with a dark scowl on his face and said, "No! No! Don't change that title!" Miller said, "It'll never get past the Code!" I argued with them, and for once they got something past the Code.

GR: Deadman seems to be a cult favorite now. It's one of those things where the potential wasn't fully realized, and they just let it fade away.

AD: They did all kinds of strange things with it. I was very annoyed at the way it was handled, but because of differences with Irwin Donenfeld at the time, I left to work with Stan Lee and Western. Later, when I came back and said, "There's only one thing I really want to do around here, and that's try to do Deadman the way Deadman should have been done," Paul Levitz indicated that he would prefer he not have me do it.

GR: Len Wein seems to consider that his favorite character to write. Many people who were fans in 1968 have become pros, and some of them are pretty sentimental about these characters.

AD: But the people who created them feel an even stronger sentiment.

GR: Like a child, I guess.

AD: Yes. Levitz understood, but still he turned his back on the creator taking over again. He said, "I understand you feel like you fathered something. Well, Len Wein's doing it, and he's doing a pretty good job." So much for the rights of the creator.

GR: You wrote the PHANTOM STRANGER for a while after Wein and Aparo left. There was a noticeable difference in the way the character was handled, and many people said The Phantom Stranger acted out of character. Were you trying for this totally different approach, or was it just something that happened?

AD: I don't remember the character itself being changed. The character of the STORIES was changed to some degree. I went for more social content. Drugs, racism, religious cults and so on.

GR: You wrote a story with a Pied Piper theme, and the Frankenstein monster theme...

AD: The voodoo thing.

GR: I think you introduced a character there that was used later, Nathan Seine, the professor who used a combination of science and black magic in an attempt to bring his wife back to life.

TCR: Along the lines of changing styles, your handling of the characters in DOOM PATROL and CHALLENGERS OF THE UNKNOWN after Murray Boltinoff took over as editor was quite different in flavor from both what Schiff had done before and what Weisinger and Schwartz were doing at DC. Were you consciously influenced by Stan Lee's infusion of "spectrum" characterization -- a hero could be crabby, selfish or insulting as well as being heroic -- or was that just something you felt was missing from your own previous work?

AD: Of course Stan Lee's success had something to do with it. But only in the sense that I saw it as a signal that much of what I had always wanted to do could now be done.

Two other factors were much more important in changing my work. One was Murray Boltinoff, who tended less to enforce his own style on the writer than did Schiff and Weisinger. He gave you your head, which, with writers like myself, is the way to extract the best. The other factor is that I was allowed to create some of my own titles (DOOM PATROL, STANLEY AND HIS MONSTER, DEADMAN). Perhaps there was a third factor. This all happened in the '60s. And if the events of the '60s didn't change your way of looking at things, you had to be dead.

GR: What work did you do for George Kashdan? Did you write any titles for him on a regular basis?

AD: I'm trying to remember what he was handling.

GR: He was handling AQUAMAN, RIP HUNTER...

AD: I wrote a few AQUAMAN stories. Very few.

GR: Were they the shorter tales, possibly in WORLD'S FINEST or ADVENTURE?

AD: Could be. I only wrote a few. My guess would be no more than four.

GR: What about GREEN ARROW?

AD: The same. Only three or four.

GR: You were doing some screenwriting at this time, weren't you?

LET'S SEE! THIS WAS WHERE I DOZE AND YOU ROLL SLEEPY-BOY! YOU DOZED! I'M SURE I DID! I THOUGHT WHAT YOU...
AND THAT WOMAN WHO DRAGGED US ALONG! CLOSE TO HER! I DON'T KNOW WHAT IT WAS! PHEROMONES?
AS IF AS YOU DIDN'T WHO DID THE FIRST SNORE? I DIDN'T SNORE! SNORE MY SNORING!
BUT--BUT--BUT--BLAH
YOU BUTTON UP! YOU SOUND LIKE A DISGUSTING SEXOBOMOS!
WHERE I BE? AND WHO BE YOU? I BE A BLUNDER! I'M NOT A BLUNDER! I'M A SEARCHER! AND WHO BE YOU?
SUDDENLY ANY DOUBT ABOUT WHO'S SNORING WAS OVER!
YEAH! SURE! I'M NOT SO SURE I WANT TO BE YOUR SIDEKICK, CHIEF!
I'M NOT SO SURE I WANT TO BE YOUR SIDEKICK, CHIEF!
YOU WERE MARVELOUS! I'VE NEVER SEEN SUCH CLEVER MANEUVERS! AND NOW IT'S TIME FOR... BOOM! BOOM! BOOM! BOOM! BOOM!
CRASH!
BOOM!
BOOM!
BOOM!

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ABOVE: From DOOM PATROL #104; DC and Drake discover characterization. Bruno Premiani artwork.

YOU HEARD HIM!--HE ORDINARY JEW--HE FOR THEIR LIVES! WILL! HE CONSIDERED YOU MUST DECIDE!
STRANGERS, CHIEF! DON'T YOU TEACH US--ALL MEN ARE OUR BROTHERS?
THE PILGRIMS--THEY WERE JUST ORDINARY PEOPLE, TOO! NOT A GENIUS AMONG THEM!
AND THE HEBREW EXCLAIMED--HOW A JEW BOW, THE FOURTH ORDINARY, AMERICANS ANSWERED!
HERE'S OUR ANSWER, CAPTAIN!
FIRE AWAY!
WHY DON'T ZEY ANSWER? WHAT DO ZEY WANT FOR?
ABRAHAM, ZAHL--YOU AGREED THAT ZEY WILL NOT DIE!
HOOLIO! HOOLIO! SO BE IT!
NEVER FEAR, MADAME! ZEY WILL NOT SACRIFICE OUR PRECIOUS D.P. ITEM, BETTERMAN!
NO, ZAHL! DON'T DO RIT! YOU SWORE TO ME--!

ABOVE: DOOM PATROL #121: The Brotherhood of Evil sentences the Doom Patrol to death.

AD: Around 1963 I wrote and produced THE FLESH EATERS, a science fiction film. Later, I wrote WHO KILLED TEDDY BEAR? with Sal Mineo, Juliet Prowse, and a few other folks. A couple of pictures that hardly anyone ever heard of were 20,000 B.C. and THIRTY CLAWS.

AD: Yeah. About three escaped female convicts.

GR: Strange title. There are a few films, I guess, that never made it to the television late shows.

AD: We're better off without most of them.

GR: Did you have any favorite artists, some who you thought did a better job on your scripts?

AD: It depends on which material. In comedy -- JERRY LEWIS, BOB HOPE and the others -- I liked Bob Oksner just dandy. He always gave you back a little more than you gave him. I liked Bruno Premiani's work. He did a lot of THE DOOM PATROL. There was a kind of European flavor that he got into it, and I was trying to make it just as American as I could.

GR: It was very noticeable. He drew TOMAHAWK in the early fifties. It was very good.

AD: That would work, but on something like DOOM PATROL, where I was trying to be super-realistic and trying to put a certain bite into the dialogue, it didn't work. Still, I admired his work very much.

GR: The artwork on the DOOM PATROL never really bothered most of the fans. There were only a few fans in the small town I grew up in, but we liked the Doom Patrol because it was so different in both artwork and story. I think that's what sold the book.

AD: Well, Bruno was technically so good that he overcame the problem of the translation. There really was a kind of Italian accent to his pen. It irked Boltinoff. But he too recognized Bruno's consummate draftsmanship.

GR: Somebody will look back someday and realize what he was doing.

AD: Interesting artist. He was a refugee from Mussolini to begin with. Then he became a refugee from Peron. He had left Italy and become a political cartoonist in Argentina, and then had to run away from Peron. He finally went back to Argentina. He also has a book called EL CABALLO, which is the finest the illustration of horses known to man. It stands alongside Picasso's work on the bull. If you want to know how to draw bulls, you go to Picasso. If you want to know how to draw horses you go to Premiani.

GR: I think Boltinoff mentioned that book in one of his letter columns.

AD: I have a copy of it, and I'm very proud of it.

TCR: He disappeared from DC and comics at about the same time as you did. Was he part of the group that Infantino got rid of in '68 as not fitting the new DC image, and do you know what he's doing now?

AD: Bruno returned to Buenos Aires, where a big piece of the Spanish-language comics industry is based. Luis Dominguez is in touch with him. Luis is another good friend. He did some marvelous illustrations for me when I edited a non-comics Sherlock Holmes magazine in 1978.

TCR: Did you ever do work for Larry Nadle?

AD: No... There's a hairy story about why it was impossible for a writer to sell Larry a story. You probably know it. If not, get somebody else to tell it to you. It's not my favorite story.

I WAS THINKING, RITA-- WHEN MY NEGATIVE MAN WAS WORKING WITH YOU TO KNOCK OUT THAT TANK--WE MADE A PRETTY GOOD TEAM, YOU AND I.
WHAT DO YOU MEAN "WE"?
LISTEN HERE, 'OL' MUMMY WRAPPINGS--WHO SAVED YOUR NECK WHEN GENERAL IMMORTUS WAS SHAKING YOUR N-MAN UP LIKE A MALTED MILK? HMM?
CUT IT, YOU TWO! YOU'RE FORGETTING THIS WOULD'VE BEEN A SHORT, UGLY TRIP FOR ALL OF US IF IT WEREN'T FOR A MAN IN A WHEEL-CHAIR 3,000 MILES AWAY!
THE FOLLOWING DAY...
WELL A LITTLE SOLDERING IRON AND WELDING TORCH SURGERY PUT ME BACK IN SHAPE, CHIEF! WHERE DO WE GO FROM HERE?
I THINK WE'RE ALL CONVINCED THAT WE MAKE A GREAT TEAM! THERE'S LOTS THAT WE CAN DO! LIFE ISN'T OVER FOR US! IT'S JUST BEGINNING.
"--AND SO THESE THREE EXILES FROM THE HUMAN RACE BATTLED TO SAVE A WORLD THAT HAD REJECTED THEM." WELL, IT LOOKS LIKE WE'VE BEEN ACCEPTED!
MORE THAN THAT, LARRY! WE'VE BEEN GIVEN A NAME! THE DOOM PATROL! WHAT DO YOU THINK?
THE ULTIMATE END OF AMAZING VICTORY OF DOOM PATROL
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MORE ADVENTURES IN THE NEXT ISSUE, WHICH WILL APPEAR AT YOUR FAVORITE NEWS-STAND IN JUNE.

GR: Did you know Phil Kelsey? He drew some of the SPACE RANGER strips for TALES OF THE UNEXPECTED.

AD: Ed Herron brought in Kelsey. He'd done some advertising drawing.

GR: You left DC in 1969?

AD: 1968 I think it was. I went over to England in '67 and came back in '68. Infantino had taken over by that time. I was pretty troubled about what was happening in the company. I had a long talk with Irwin Donenfeld about it, and it all went back to this infamous seven-page memorandum I had written Donenfeld a year or two earlier explaining what was happening in the field and why Stan Lee would eventually outstrip us and what to do about it. Also, what NOT to do -- not imitate Stan to the point that kids couldn't tell the difference.

GR: And that's what happened.

AD: That's exactly what happened. I was a fairly good voice of doom. I didn't think Infantino could save the organization. All Infantino could do was what he had already done, which was to improve the look of the package. The covers were better. I told Irwin the cover sold the magazine. But the kid reads the magazine and then decides if he wants to buy the next issue. Infantino's covers will make your sales go up a bit, but if the insides aren't improved, then the kid will refuse to buy the next one. That's approximately what happened.

ABOVE: The Drake/Haney origin story from MY GREATEST ADVENTURE #80.

GR: I stopped reading quite a few comics about that time because I didn't like reading them anymore. That was when Marvel was bringing in new people, and Charlton was improving. That was about the time the second super-hero boom was ending. Just prior to that, they had you work on PLASTIC MAN. I remember being disappointed when they gave the art assignment to Jack Sparling. I never did like his work, and when you go back and look at his work on the book, it looks like he did it in a hurry.

AD: I don't know what to say about PLASTIC MAN except this: when it was turned over to me, I went back and read the originals. I remembered it because it had been a favorite of mine when I was a kid. I thought it was charming, but I felt it was no longer pertinent, particularly the character of Woozy. I replaced him with Goldie, the All-American boy, who runs the pet shop and is a rah-rah kid. I wanted to play him against Plastic Man's sophisticated attitude; amorality is what it amounted to. Lots of pranks. I was faulted by the fans later for having thrown out Woozy and for putting in Goldie and the heroine and her mother. I sinned by toying with a classic.

GR: I think the problem was that the fans wanted it back as it was originally, not necessarily as it would sell.

AD: That's the point. But I wasn't writing for the fans. I was trying to write for a wider audience. That audience not only didn't particularly care for Woozy, they didn't know he ever existed because he was around before they had been born. I thought that Woozy in our time was not a funny character. That kid of character, to me, was not funny.

GR: He belongs to the forties. Of course, you know DC has revived Plastic Man again, this time WITH Woozy. It seems to be working, at least as a back-up strip.

AD: It's working, but it's working on an entirely different level. I had this talk with Joe Orlando about what happened. I told Joe that when I had first told Irwin that we've got to listen to the fans to some degree because they were the vanguard. Irwin's reply was, "Yeah, but don't forget that they only represent two percent of our audience." That was very short-sighted. Leaders are always a tiny majority. That's part of what makes them leaders.

Now today, according to Joe, the fans represent 20% or 25% of the total audience. I said, "Joe, the only reason they do is because the audience has shrunk. In other words, maybe you've only doubled the number of fans but you've increased their percentage tenfold because you've shrunk your overall audience. That's a deadly trend.

One of the reasons the audience has shrunk is because you appeal to the fans and bore the hell out of the kids who aren't really interested in comics esoterica. Comics should not be text books and comics editors should not be museum curators.

GR: What about your work for Western Publishing? I know not too many people are familiar with what you do for them.

AD: I've done all of the LITTLE LULUs since 1970, including hardcovers, softcovers, promotional items, the MARCH OF COMICS things. Then I did a character called O.G. WHIZ; for the past ten years, all the NEW TERRYTOONS strips (HECKLE AND JECKLE, SILLY SIDNEY, HASHIMOTO SAN), and all of the DUDLEY DO-RIGHT and BULLWINKLE stuff. I also did a lot of YOSEMITE SAM and TWEETY AND SYLVESTER. I did all the STAR TREKs for about four years or so, I think.

GR: We used to get a good laugh out of the flames that Alberto Giolitti would draw coming from the Enterprise. Still, he knows a lot about drawing comics.

AD: That's a problem in a medium -- comics -- without movement or sound.

WHO IS THIS FANTASTIC FIGURE—THIS EVERY AVENGEFUL FIEND STRIDES SUPERNATURAL ROLE SHARK BRUTAL NITZE'S THAT EVIL HAS IT THAT THREATENS AMID THE THRESHOLD OF DEATH? AND HOW CAN HE STILL SEE HIS ANXIETY-GUESS? MMM—LEARN THE HEAVEN-SHATTERING SECRET AMONG THE MOST ASTONISHING CHARACTER IN THE HISTORY OF COMICS...
DEADMAN
I'M "DEATH" BOUND—OR I ARE, UNTIL ONE OF THESE PEOPLE—ONE PURE AND NOBLE SOUL—KILLED ME! BUT SHAMA KISSING HAS GIVEN ME THE POWER TO MOVE AMONG THE LIVING—UNTIL I FIND MY MURDERER! AND I WILL FIND HIM—IF IT TAKES UNTIL ETERNITY!
Who Has Been Lying On My GRAVE?
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LITTLE LULU
Inspector Snobbly of Scotland Yard
BIG DEAL! IF YOU'D BOUGHT IT 20 YEARS AGO YOU COULD HAVE HAD IT FOR A FOURTH!
TIME FOR REFRESHMENTS! HANDSAW AND TO LOOK UP THAT $2,000 COMIC BOOK!
WILL YOU HAVE ANICE CANE CREAM OR DOUGHNUT?
YES!
WHAT KIND OF ANSWER IS THAT?
I DON'T WANT TO PLAY FAVORITES SO I SAID YES TO ALL THREE!
NOW THE BOAT...
LET ME HELP!
HANDS OFF THE CRYSTAL WARE!
ARRGH!
LOOK OUT LULU!
SPLASH!
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ABOVE: STRANGE ADVENTURES #205: The first Deadman story, by Arnold Drake, Infantino and Roussos. No flames or sound in space -- so you're left with a ship just hanging there. Better to cheat a little, no? The only reason Western quit publishing the book is because they lost the rights. They just wouldn't bid as much as Marvel.

GR: It's just as well. It's hard to find Whitman comics because of their distribution.

AD: I also wrote a lot of GRIMM'S GHOST STORIES and some RIPLEY'S. I don't care for that too much -- RIPLEY, that is.

TCR: You did one kid strip before you left DC in '68 for Murray Boltinoff called STANLEY AND HIS MONSTER. It was obviously more in the realm of fantasy than LULU, but was this the work which influenced Western's editors to give you LITTLE LULU, one of their more important titles?

AD: In 1970 I met with Wallace I. (Wally) Green, who ran the East Coast comics division of Western Publishing. They needed someone to write LITTLE LULU. Wally prefered the writer work with a pencil instead of a typewriter -- that is, that I draw storyboards instead of typing manuscripts. Having enjoyed cartooning as a kid, I decided to take a crack at it. I found that Wally was right, you could get far more juice out of the story if you actually laid out each panel and placed the balloons. All the animated magazines I wrote at Western were done that way (LULU, BULLWINKLE AND ROCKY, Bugs Bunny, and the rest).

TCR: Who are some of the other editors you've worked for at Western? They're probably even more anonymous than Western's uncredited writers and artists.

AD: Wally Green is a talented man who has written for his own magazines and also draws quite well. The senior editor, after Wally, is Paul Kuhn. Working with Paul, I wrote LULU, RIPLEY'S, GRIMM'S, TUROK, TERRYTOONS, BORIS KARLOFF, and some others. Paul is a decent, erudite fellow who allows the writer a great deal of freedom, à la Boltinoff. And, like Murray, he underestimates his editorial skills.

GR: You were a pretty accurate prophet about the comics industry. Any predictions about what might happen in the near future?

AD: I don't think we can predict precisely. There are a couple of directions in which it may go. In five years, I don't think there'll be any publisher publishing more than three or four mag-

ABOVE: A page from LITTLE LULU #233; art by Irv Tripp. John Stanley's longtime inker.

azines, but I think all of those magazines will be much larger than they are today, maybe 120-140 pages. I think we'll probably get back to the anthology magazine, the one we started with, where a magazine will contain more than one kind of character, more than one kind of story. You may see a time when DC has a book that will include Superman, Aquaman, The Flash, Plastic Man, and the Phantom Stranger -- all in one book. Then one with Batman and some lesser characters. Price is one factor. The other is, you just can't find room on the newsstand. Part of the answer may be two-dollar comic books. Perhaps the decline in our national economy will keep it from happening. Or maybe inflation will give us a $2.00 32-page book.

GR: Something similar to the ENTERPRISE LOGS would be good.

AD: I think that's one way we'll go. Also, there will be more efforts to improve comics and go after readers of fifteen or twenty years ago. Eventually, we'll create magazines for that audience. There are some today -- HEAVY METAL, 1984.

GR: It's already changed to 1994.

AD: Ah ha! I think you'll see more

of those appearing. It's hard to say what directions they'll take. They'll be more adult. These days that's taken to mean "more sex." But I mean they will be created for a more mature audience.

The future of comics may parallel that of films. Back when they were called "movies," 100 million people went to them every week, a largely undiscriminating audience attending the same theater on the same night of every week no matter what was playing. Now we have "films" and perhaps ten million attend them regularly (with a few blockbusters, of course). But many of the ten million are as interested in the director, writer and cameraman as they are in the stars. Creators have become stars, too. Somewhat, that same interest has developed in comics and will probably continue. That means legitimacy, more freedom, and with these, greater responsibility for the creators. They'll no longer be able to say, "The Devil (DC, Marvel, etc.) made me do it!"

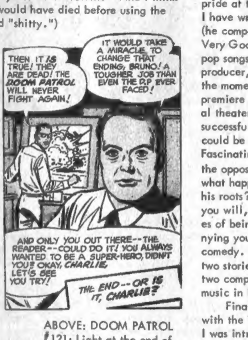
Is there life after comics? I will not shilly-shally. I will give you a Sam Goldwyn "definite maybe"... If comics publishers can break the back of the distribution problem, find a new way to get comics to the potential audience, then the field will go on. And if comics can retain the best talent -- staunch the drift to films, advertising and TV -- the field could even prosper again. But how do you compete with the pay scale of these larger media?

Well when you're a film producer and you can't meet the cash demands of a major talent, what do you do? You give her/him a piece of the action. The publisher invites writers and artists to gamble with their own talents. If the possibility of a major score is there, you have a chance to hold on to the talent.

TCR: You did some work for the early Filmation SUPERMAN cartoons, didn't you?

AD: Yes. I tried to talk Jack Liebowitz into opening a DC animation studio years ago because television is here to stay. Instead he practically gave away the rights to Superman to a guy who had never made a cartoon in his life. The time to do it was when that guy came in and sold them a bill of goods. He came in and assured them he knew the comics end of the animation industry backwards and forwards. He was a disc jockey in Boston and he knew absolutely nothing about animation. All he had to do was get their okay, and then he could run out in the field and say, "I have Superman!" and the animators quickly taught him the animation business, but he knew nothing about it at the time. That was the time for Liebowitz to set something up, but Liebowitz was basically a bookkeeper, a very sophisticated one, but a bookkeeper nonetheless, and his main boast was that he kept the ship afloat. There was something to be said for that. But when he made a couple of million dollars on Batman, when Batman was hot on TV, that was the time to plow the money into animation.

About the animation I wrote at DC, Allen Ducovny, a nice guy who went on to become head of children's programming at CBS, was placed in charge of developing DC characters for TV. I wrote a few BATMAN and SUPERMAN films. But I had my best moment there when he assigned the writing of a PLASTIC MAN pilot to me. Unfortunately, the art for that pilot turned out to be "very poor." (That was a phrase that Premiani always used to refer to the worst possible work. He was far too decent a man to say "lousy" or even "rotten." And I think he would have died before using the word "shitty.")


THEN, IT IS TRUE! THEY ARE DEAD! THE DOOM PATROL WILL NEVER FIGHT AGAIN!
IT WOULD TAKE A MIRACLE TO CHANGE THAT ENDING, BRUNO! A TOUGHER JOB THAN EVEN THE FLIP EVER FACED!
AND ONLY YOU OUT THERE--THE READER--COULD DO IT! YOU ALWAYS WANTED TO BE A SUPER-HERO, DIDN'T YOU? OKAY, CHARLIE, LET'S SEE YOU TRY!
THE END--OR IS IT, CHARLIE?
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ABOVE: DOOM PATROL #121: Light at the end of the tunnel?

Because Ducovny read hundreds of comics stories to prepare himself for the television translation, he saw how good much of the work was and he didn't fear hiring comics writers to handle it. But once it got out to Hollywood, where most of the work is done now, no comics writer could get an assignment -- even the men who had created the original material. This is consistent with a town that bought MY FAIR LADY from Broadway and then replaced the stage star, Julie Andrews, with a screen star who couldn't sing, Audrey Hepburn.

TCR: Now that Marvel has begun their own animation studio, maybe that trend will be reversed. Maybe as our final question we should explore what other projects you're working on these days outside of writing for Western and the occasional mystery or war story for DC?

AD: Industrial films and freelance public relations copy writing; I've been writing for such companies as Bell Telephone, Getty Oil, ITT, IBM and others for a lot of years. My young-people's musical, SMART ALEC!, based on Alexander Graham Bell's life, has been touring east-of-the-Mississippi for four years. Another, YOU'LL NEVER GET IT OFF THE GROUND, about the Wright Brothers at Kitty Hawk, is now out looking for a worthy producer.

Another musical, for grownups, based on the music and life of Harry Warren (he wrote all the early Busby Berkley film musicals as well as pictures with Astaire, Judy Garland, Alice Faye, Carmen Miranda, etc.) is on national tour. My particular pride at this moment is a musical that I have written with my brother Ervin (he composed "I Believe," "It Was A Very Good Year" and a thousand other pop songs) which currently has a major producer, who shall be nameless for the moment, and an offer of a world premiere from one of the better regional theaters. If we can bring about a successful marriage of the two, we could be in production in six months. Fascinating subject matter -- sort of the opposite of Alex Haley's ROOTS; what happens to the man who DENIES his roots? The effect on the soul, if you will, of avoiding the disadvantages of being a minority member by denying your ancestry. Yes, it IS a comedy. Fascinating structure, too: two stories told simultaneously and two completely different styles of music in keeping with each story.

Finally, I'm deeply involved with the Veterans Bedside Network -- I was introduced to the organization by long-time member Wally Green -- a group of radio, TV, film, advertising and publishing people who go into Veterans hospitals every week and apply music and comedy-drama scripts therapeutically. We celebrate our 33rd year next month and I'm currently a Vice President of the organization, but will step down in a brief while to become National Director. Among other things, I hope to find some way of bringing this work and my comics background into some useful partnership. Like arranging for the Kuberts and Oksners and Kanes (Bob and Gil both) to do their thing at VA hospitals on a regular basis. Perhaps even using comics fans to promote the Bedside activities. There are 172 VA hospitals around the country and we have only about ten active chapters. So there's lots of work to be done.

That's about it. I have begun the business of cataloguing my comics credits, but there is much more work to be done. Been good talking to you.

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